

**UNDERGRADUATE SYLLABUS (NEP)**  
**(revised 2024)**  
**ENGLISH**



**YEAR-2023**

**BODOLAND UNIVERSITY, DEBARGAON, KOKRAJHAR (B.T.C.)**

**Preamble:**

Education plays an enormously significant role in the building of a nation and its perspective. New Educational Policy (NEP) is a Bharat-centric mission of India in the 21<sup>st</sup> century. The syllabus is framed with this idea. It is prepared to explore and interpret the humanities from national, local and international perspectives. There are quite a large number of educational institutions, engaged in imparting education in our country. The majority of them are trying to implement the NEP shortly to follow up on the state order. Bodoland University is also trying to match national and international standards. However, the semester system of the previous education policy is retained. Our present education system is churning out youth who have to compete locally, regionally, nationally as well as globally. The present alarming situation necessitates transformation and/or redesigning of the system, not only by introducing innovations but developing "a learner-centric approach". The majority of Indian higher education institutions have been following the system which obstructs the flexibility for the students to study the subjects/courses of their choice and their mobility to different institutions. There is a need to allow the flexibility in education system so that students depending upon their interests can choose inter-disciplinary, intra-disciplinary, multi-disciplinary, skill-based and value-based courses. This can only be possible when New Educational Policy (NEP) is adopted. The NEP not only offers opportunities and avenues to learn core subjects but also explores additional avenues of learning beyond the core subjects and thereby it provides the facility to study interdisciplinary disciplines for the holistic development of an individual. Thus, interdisciplinarity is the hallmark of the NEP. The NEP will undoubtedly facilitate the learners to acquire nation and local-centric education and focuses on benchmarking our courses with the best international academic practices.

**Advantages and Shifts of the NEP:**

- NEP focuses on Bharat-centric, teacher-centric to student-centric education in India.
- Students may undertake as many credits as they can cope with (without repeating all courses in a given semester if they fail one/more courses).
- The NEP is concerned with inter-disciplinary, and intra-disciplinary courses, skill-oriented papers (even from other disciplines according to their learning needs, interests and aptitude) and more flexible ones for students.

**CHOICE-BASED CREDIT SYSTEM (CBCS):**

These courses aim to provide a paradigm shift in the national education policy seeking to bridge an increasing gap between an undergraduate degree and employability. The proposed curriculum endeavours to empower the students and help them in their pursuit of achieving overall 3 excellence. Being the regulatory authority for higher education in India, the UGC constantly engages itself to suggest and facilitate the implementation of schemes and programs, which improves not only the level of academic excellence but also improves the academic and research environment in this country. The main feature of the CBCS is to make undergraduate education student-centric rather than system-centric or teacher-centric. For achieving these objectives, the CBCS strives to create a holistic syllabus. Thus, in addition to a dedicated focus on a discipline through core papers whether in an honours curriculum or a regular curriculum, elective papers have been added which will give students the freedom to choose the allied/applied/broad areas of their discipline and also the areas of other disciplines of their interest. Further in keeping with the vision of the Government, special emphasis has been given to ability enhancement and skill development of students through elective courses under these domains which every student is required to study. However, in keeping with the spirit of CBCS here also the students will

have complete freedom to choose these courses from a pool suggested by the UGC/Universities. All papers except core papers offer complete freedom to the Universities in designing and reviewing the syllabi and enable them to offer their distinct flavour and maintain their unique character. These elective papers provide them with the opportunity to develop competencies of students in their areas of strength, expertise and specialization. Even in the core papers under the proposed guidelines 30% flexibility is proposed in adopting the syllabus as per the template advised by the UGC. It is pertinent to point out that as per the existing education policy different institutions and universities are required to maintain 70% equivalence in the syllabi and the same is being maintained under the proposed system of CBCS. There is apprehension amongst the faculty from different institutions that with the implementation of CBCS there will be migration or transfer of the faculty from one institution to another which is far from the truth. The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective and skill-based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marking system. Therefore, it is necessary to introduce a uniform grading system. This will benefit the students to move across institutions both within India and across countries. To bring the uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines which are also annexed herewith.

### Complete Course Structure

Sem	Core Course (CC)-20 Credit-4	Minor Course (MC)-8 Credit-4	Interdisciplinary Course (IDC) -3 Credit-3	Ability Enhancement Course (AEC)-4 Credit-2	Skill Enhancement Course (SEC)-3 Credit-3	Value Added Course (VAC)-2 Credit-4	Internship/Dissemination Credit-2	Total Credit T-20
I	ENGMAJ101-4: History of English Literature	ENGMIN101-4: Poetry	ENGIDC101-3: Environmental Humanities	ENGAEC101-2: English Communication 1	ENGSEC101-3: English Language Teaching	ENGVAC101-4:		T-20
II	ENGMAJ102-4: English Literature: From the Age of Chaucer to Augustan Age	ENGMIN102-4: Essays and Letters	ENGIDC102-3: Individual and Society	ENGAEC102-2: English Communication 2	ENGSEC102-3: Advanced English Grammar and Composition	ENGVAC102-4:		T-20
Exit with a Certificate in English (40 Credits and Internship of 4 Credits)								
III	ENGMAJ201-4: Classical Literary Criticism ENGMAJ202-4: Classical Literature	ENGMIN201-4: Life-Writing and Travel-Writing	ENGIDC201-3: Women and Empowerment	ENGAEC201-2: Academic Writing and Composition 1	ENGSEC201-3: Translation Theory and Practice			T-20
IV	ENGMAJ203-4: Literary Criticism ENGMAJ204-4: British Romantic Literature ENGMAJ205-4: English Prose	ENGMIN202-4: Drama		ENGAEC202-2: Academic Writing and Composition 2			ENGINT201-2: Internship	T-20
Exit with Diploma in English (80 Credits and internship of 4 Credits)								

V	ENGMAJ301-4: Indian Writing in English ENGMAJ302-4: Modern European Drama ENGMAJ303-4: British Literature: 19 <sup>th</sup> Century ENGMAJ304-4: Rhetoric and Prosody	ENGMIN301-4: Introduction to Indian Writing in English						T-20
VI	ENGMAJ305-4: Critical Theory I ENGMAJ306-: British Literature: The Early 20 <sup>th</sup> Century ENGMAJ307-4: Postcolonial Literatures ENGMAJ308-4: American Literature	ENGMIN302-4: Fiction						T-20
Exit with a Bachelor Degree in English (120 Credits)								
VII	ENGMAJ401-4: Critical Theory II ENGMAJ402-4: African Literature ENGMAJ403-4: Introduction to Linguistics ENGMAJ404-4: Anglophone Writing from Northeast India OR ENGREM404-4: Research Methodology	ENGMIN401-4: Introduction to Writing from Northeast India						T-20
VIII	ENGMAJ405-4: Women's Writing	ENGMIN402-4: Introduction to Women's Writing					DENGDIS401-12: Dissertation/ OR ENGADL401-4: Contemporary South Asian Fiction ENGADL402-4: Decolonial Studies ENGADL403-4: Literature from Assam in English Translation	T-20
Exit with Degree Women's Writing with Honors/ Research (160 Credits)								

**Abbreviation:****ENG: English****MAJ: Major****MIN: Minor****IDC: Interdisciplinary Course****AEC: Ability Enhancement Course****SEC: Skill Enhancement Course****VAC: Value Added Course****ADL: Advance Learning****L: Lecture****T: Tutorial****P: Practical****Semester Wise Course Summary:****Semester-I**

ENGMAJ101-4: History of English Literature

ENGMIN101-4: Poetry

ENGIDC101-3: Environmental Humanities

ENGAEC101-2: English Communication 1

ENGSEC101-3: English Language Teaching

ENGVAC101-4:

**Semester-II**

ENGMAJ102-4: English Literature: From the Age of Chaucer to Augustan Age (Presentation)

ENGMIN102-4: Essays and Letters

ENGIDC102-3: Individual and Society

ENGAEC102-2: English Communication 2 (Group Discussion)

ENGSEC102-3: Advanced English Grammar and Composition

ENGVAC102-4:

**Semester-III**

ENGMAJ201-4: Classical Literary Criticism

ENGMAJ202-4: Classical Literature (Presentation)

ENGMIN201-4: Life-Writing and Travel-Writing

ENGIDC201-3: Women and Empowerment

ENGAEC201-2: Academic Writing and Composition 1

ENGSEC201-3: Translation Theory and Practice

**Semester-IV**

ENGMAJ203-4: Literary Criticism

ENGMAJ204-4: British Romantic Literature

ENGMAJ205-4: English Prose

ENGMIN202-4: Drama

ENGAEC202-2: Academic Writing and Composition 2

ENGINT201-2: Internship

**Semester-V**

ENGMAJ301-4: Indian Writing in English  
 ENGMAJ302-4: Modern European Drama  
 ENGMAJ303-4: British Literature: 19th Century (Presentation)  
 ENGMAJ304-4: Rhetoric and Prosody  
 ENGMIN301-4: Introduction to Indian Writing in English

**Semester-VI**

ENGMAJ305-4: Critical Theory I  
 ENGMAJ306-: British Literature: The Early 20th Century  
 ENGMAJ307-4: Postcolonial Literatures (Presentation)  
 ENGMAJ308-4: American Literature  
 ENGMIN302-4: Fiction

**Semester-VII**

ENGMAJ401-4: Critical Theory II  
 ENGMAJ402-4: African Literature  
 ENGMAJ403-4: Introduction to Linguistics (Presentation)  
 ENGMAJ404-4: Anglophone Writing from Northeast India  
 ENGMIN401-4: Introduction to Writing from Northeast India  
 ENGREM404-4: Research Methodology

**Semester-VIII**

ENGMAJ405-4: Women's Writing  
 ENGMIN402-4: Introduction to Women's writing  
 DENGDIS401-12: Dissertation  
 ENGADL401-4: Contemporary South Asian Fiction  
 ENGADL402-4: Decolonial Studies  
 ENGADL403-4: Literature from Assam in English Translation

**NB:** A 4 Credit course should have 60 hours of classes. Questions should be proportionately set from all the units. For some Major and Minor Courses, class presentation is mandatory as listed below. The teachers are encouraged to organize group discussion (on any contemporary issue or topic) in English Communication Paper. For ENGSEC201-3: Translation Theory and Practice, students will have to practice translation. There must be translation workshops as part of internal assessment. Students opting for Dissertation in VIII semester will have to compulsorily opt for Research Methodology paper in VII semester. All Dissertations should be plagiarism free and repetition of topics should be avoided. A plagiarism check certificate should be submitted along with the Dissertation. The Dissertation should not be less than Thirty thousand words including works-cited. The Dissertation should follow the MLA Style-sheet (9<sup>th</sup> Edition).

## **Details of Syllabus**

### **Major Course in English (NEP)**

Course Objective: The Courses of UG Major in English are designed to train undergraduate students as critics and interpreters of literary works of art, cultures, ideas and issues related to their contemporary societies. The courses, besides guiding the students to appreciate and critique the humanities, would help them to inculcate aesthetic values, reasoning, analysis, evaluation and critical thinking. The syllabus, which offers a well-designed, innovative and compact course, comprises British Literature, European Literature, American Literature, African Literature, Indian Literature, and Academic Writing that covers the vast emerging areas like Culture Studies, Media Studies, Anglophone Literature from India's Northeast, Women's Writing, Individual and Society, Translation Studies, Literature and Environment, and Linguistics. Keeping in tune with NEP 2020 the course has been designed. It also aims to develop students' research aptitude and skills by including a paper on Research Methodology.

Course Outcome: At the end of the course students will be having knowledge of English Language and Literature. Those opting for a research career may accordingly go for higher studies, and the students who decide to exit after receiving certificate/diploma/ degree may look for suitable positions that involve the use of English reading and writing skills. The internship will enable them to be familiar with the market requirement and they may pursue their vocational choice accordingly. Courses like English Language Teaching, Academic Writing and Composition, Translation Studies will provide them an edge in jobs related to translation, journalism and media. The students will also be able to hone their presentation skills which will boost their confidence while facing job interviews.

[Mark distribution: All papers with 4 credits are allotted 100 marks and papers with 2/3 credits are allotted 50 marks. 100= 30 (Internal Assessment) + 70 (External Examination) and for 50 marks there will be no Internal Assessment.

## SEMESTER- I

### **ENGMAJ101-4: History of English Literature [Credit 4 (L+T)]**

Course Objective: This paper introduces students to the History of English Literature and the major literary and intellectual movements. It adopts a diachronic approach to the study of English literary tradition, and it also concerns the study of major artistic and intellectual movements of England and the major authors of those periods. The Objective is to prepare the ground for the detailed study of the literature featured in subsequent papers and give a strong historical sense of literary development.

Course Outcome: Students will acquire a sense of the historical development of British literature and ideas. Students will gain an understanding of the contexts in which social spirits, literary forms and individual texts emerge.

#### **Contents:**

#### **Unit 1: Literature of Early Period: From Beginning to 1510 (Credit 1/2)**

1. Early Middle English Literature
2. English Romance and the Gawain-poet
3. English Lyrics of the Middle Ages
4. Langland and Geoffrey Chaucer

#### **Unit 2: Renaissance and Reformation: Literature 1510 – 1620 (Credit 1)**

1. The Literature of the English Reformation
2. Early and Mid-Sixteenth-Century Drama
3. Theatre in the 1590s: Kyd and Marlow
4. Shakespeare's Plays
5. Ben Jonson and the Comic Theatre

#### **Unit 3: Revolution and Restoration: Literature 1620 – 1690 (Credit 1/2)**

1. The Advancement of Learning: Francis Bacon and the Authorised Version
2. Early Seventeenth-Century Prose Fiction
3. "Metaphysical" Poetry
4. Restoration and Neoclassicism: Dryden, Congreve, Pope, Dr Johnson, Milton
5. Women's Writing in Restoration Period

#### **Unit 4: Literature of Enlightenment and Romanticism: From 1690 to 1830 (Credit 1)**

1. Defoe and 'Rise' of the Novel
2. The Gothic Fiction
3. Pre-Romantics
4. Literature of the Romantic Period (Wordsworth, Coleridge, Shelley, Keats)

#### **Unit 5: Literature of the Victorian Period: From 1830 to 1920 (Credit 1/2)**

1. The Victorian Condition of England: (Carlyle, Dickens, Thackeray, Hardy)
2. The Condition of English Fiction
3. The nineteenth-century women novelists
4. Tennyson and the Pre-Raphaelite Poets



## 5. Browning and Dramatic monologue

### Unit 6: Literature of the Modernist and Postmodernist Period: From 1920 to the Present (Credit 1/2)

1. Old and New Writing: Practitioners, Promoters, and the Little Magazines
2. 'Society and Society: The New Novelists of the 1920s and 1930s
3. Dividing and Ruling: Britain in the 1950s
4. The New Theatre
5. The New Novelists of the 1950s

### Suggested Readings:

- Emile Legouis: *A Short History of English Literature*, Oxford University Press
- B. Ifor Evans: *A Short History of English Literature*, Penguin
- Andrew Sanders: *The Short Oxford History of English Literature*, Oxford University Press
- John Peck and Martin Coyle: *A Brief History of English Literature*, Palgrave Macmillan
- Ronald Carter and John McRae: *The Routledge History of Literature in England*, Taylor & Francis
- Dinah Birch (Editor): *The Oxford Companion to English Literature*, Oxford University Press
- *The Norton Anthology of English Literature*, Norton
- Anita Pacheco: *Early Women Writers: 1600 – 1720*, Taylor & Francis
- David Daiches: *A Critical History of English Literature: From the Beginnings to Milton* (Volume 1 & 2), Supernova Publishers
- Gerald MacLean: *Culture and Society in the Stuart Restoration: Literature, Drama, History*, Cambridge University Press, 1995

### ENGMIN101-4: Poetry [Credit 4 (L+T)]

Course Objective: This course is intended to acquaint the students with a cross section of English Poetry representing the best pieces of well-known writers of different periods and places that comprises works by writers from Britain, America and India. It has adopted an approach to the study of English poetry through the works of the most accomplished writers who not only represent the vibes of their own time but also have their own distinctive style and tone. This approach will give the students an opportunity to access to the vast area of English literature and it will expose them to those works which will stimulate them to respond first hand for further study in the field.

Course Outcome: Having done this paper, students will have a basic idea about what English poetry is or poetry written in English language in different parts of the world by either Anglophone writers or otherwise. By going through this paper students will develop an interest in the subject that will make them motivated to move forward in their pursuit of English Literature.

### Contents:

#### Unit I (Credit 1)

1. William Wordsworth: The Solitary Reaper
2. Percy Bysshe Shelley: Ode to the West Wind
3. John Keats: Ode to a Nightingale

**Unit II (Credit 1)**

1. Matthew Arnold: Dover Beach
2. Alfred Tennyson: Break, Break, Break
3. Christina Rossetti: In an Artist's Studio

**Unit III (Credit 1)**

1. W. B. Yeats: No Second Troy
2. W. H. Auden: The Shield of Achilles
3. Robert Frost: Stopping by Woods on a Snowy Evening

**Unit IV (Credit 1)**

1. Jayantha Mahapatra: Dawn at Puri
2. Robin S. Ngangom: Native Land
3. Maya Angelou: Still I Rise

**Suggested Readings:**

- M. H. Abrams, ed. *English Romantic Poets: Modern Essays in Criticism*
- Morse Peckham, *The Triumph of Romanticism*
- Linda K. Hughes, ed. *The Cambridge Introduction to Victorian Poetry* (Cambridge)
- Pradipta Borgohain, *Victorian Literature*
- K.A. Agrawal, *Indian Writing in English: A Critical Study*
- M. K. Naik, *Indian English Literature: 1980-2000: A Critical Survey*
- D. Quentin Miller, *The Routledge Introduction to African American Literature*

**ENGIDC101-3: Environmental Humanities [Credit 3 (L+T)]**

Course Objective: The objective of the course is to familiarize the students of English literature with texts dealing with environmental consciousness, Literary discourse on nature, philosophy of environmental consciousness and the social attitude towards nature. At a time when modernity is isolating mankind from environmental awareness, this course aims to instil in young minds the need to rethink modernity by incorporating nature study.

Course Outcome: Students will be able to identify specific works of literature that deal with the environment; students will learn about the critical terms and methodology used in Environmental Humanities.

**Contents:****Unit 1: Literature, Nature and Eco-Consciousness (Credit 1)**

- R. K. Narayan: The Axe (Short Story)
- Ruskin Bond: The Cherry Tree (Short Story)
- Emily Dickinson: A Bird Came Down the Walk (Poem)
- Sumana Roy: "I want to be a Tree"
- John Charles Ryan: From the Anthropause to the Pandemic Turn: Emerging

Directions in the Environmental Humanities in the Covid-19 Era (Essay)  
 Jawaharlal Nehru: The Book of Nature (Prose)

### **Unit 2: Literature, Nature and Self-Fashioning (Credit 1)**

William Wordsworth: The World is Too much With Us; Education of Nature (Poem)  
 Jim Corbett: Goongi (Prose)  
 Vishnu Sharma: *The Panchatantra*. (The following items are prescribed: The Turtle and the Geese; The Three Fish; Of Crows and Owls; The Ape and the Crocodile; The Brahmani and the Faithful Mongoose)

### **Unit 3: Literature and Environmental Imagination (Credit 1)**

Amitav Ghosh: The Living Mountain (Story)  
 Henry David Thoreau: Where I Lived, What I Lived For (Essay)  
 Bibhutibhusan Bandyopadhyay: Across the Richtersveld Range (Excerpt from Moon Mountain)  
 AK. Ramanujan: excerpt from Ecology Eco-tour and eco-writing (creative and critical impressions of the students on/ about nature)

#### **Suggested Readings:**

- Rachel Carson: *Silent Spring*, Mariner Books Classics, 2022
- Greg Garrard: *Ecocriticism*, Taylor & Francis, 2023
- Amitav Ghosh: *The Great Derangement*, Penguin 2019
- Ramachandra Guha: *Environmentalism*, Penguin, 2016
- George Sessions: *Deep Ecology*, Shambhala Publications Inc, 1995
- Timothy Morton: *Dark Ecology*, Columbia University Press, 2016
- Laurence Buell: *The Future of Environmental Criticism*, Wiley-Blackwell, 2005

### **ENGAEC101-2: English Communication-1 [Credit: 2 (L+T)]**

**Course Objective:** This paper introduces students to the foundations of English Communication, various theories on communication, different types of communication and the various skills and techniques required for Communication. It also focuses on honing the skills of Listening, Speaking, Reading and Writing (LSRW) through an interactive approach. The paper also seeks to develop the basic communication skills among the students which will be integral to their personal, social and professional interactions. The objective is to acquaint the students with the basic concepts and theories of communication and the various skills required for day-to-day communication.

**Course Outcome:** The communication and language skills of the students will improve; Students will display knowledge of key concepts and theories on communication; Learners will be able to communicate with their peers and write effectively.

#### **Contents:**

#### **Unit 1: Understanding Communication, Listening Skills, Speaking Skills (1 Credit)**

Language and Communication, Function and Purpose of Communication, Theories of Communication, Various Types of Communication, Effective Communication, Barriers to

Effective Communication; What is listening, Types of listening, Effective listening, Barriers to listening, Listening to complaints; What is speaking, Contexts of speaking, Developing oral skills, Methods and Techniques, Integration of language skills, Face-to-face communication, Gestures and Postures, Oral presentations

## **Unit 2: Reading Skills & Writing Skills (1 Credit)**

What is Reading, Different kinds of reading, Purpose and Mechanics of reading, Classroom approaches to reading, SQ3R technique of reading; What is Writing, Types and functions of writing, Form vs. meaning, Note taking and note making, Paraphrasing, Letter writing, Report writing

### **Primary Texts:**

Brahma, Rustam; Bhowmik, P; Sen, C. *Eloquence: A Course in Communicative English*. New Delhi: Cambridge University Press & Assessment India Pvt Ltd, 2024

Kumar, V. 2018. *Business Communication*. New Delhi: Kalyani Publishers. Chapter 1-5.

Tickoo, M.L. 2003. *Teaching and Learning English*. New Delhi: Orient Longman. Chapter 1-7.

Yule, George. 1985. *The Study of Language*. 2<sup>nd</sup> Ed. Cambridge: Cambridge University Press. Chapter 1-3.

### **Suggested Readings:**

Anne Anderson and Tony Lynch: *Listening*. Oxford: Oxford University Press, 1988.

E. Bialystock: *Communication Strategies*. Oxford: Basil Blackwell, 1990.

Don Byrne: *Teaching Writing Skills*. London: Longman, 1979.

S. Chaudhary: *Better Spoken English*. New Delhi: Vikas Publishing House, 2004.

Francoise Grellet: *Developing Reading Skills*. Cambridge: Cambridge University Press, 1981.

A.P.R Howatt: *A History of English Language Teaching*. Oxford: OUP, 1984.

William Littlewood: *Teaching Oral Communication: A Methodological Framework*. Oxford: Blackwell Publishers, 1992.

P. Pattison: *Developing Communication Skills*. Cambridge: Cambridge University Press, 1987.

PGCTE Materials. *Skills in Language Learning and Use* in “Methods of Teaching English”. Block III. Hyderabad: EFLU, 2012.

Jack C. Richards and T.S. Rodgers: *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 1986.

Penny Ur: *Teaching Listening Comprehension*. Cambridge: Cambridge University Press, 1984.

Eddie Williams: *Reading in the Language Classroom*. Hong Kong: Modern English Publications, 1984.

## **ENGSEC101-3: English Language Teaching [Credit 3 (L+T)]**

Course Objective: This paper introduces students to the foundations of English Language Teaching (ELT) through various approaches, methods and techniques for language teaching and learning. The English language over the years has undergone rapid changes. Liberalization, privatization and globalization, demographic trends, economic imperatives etc. have enlarged the role of English. Online Education and Communication systems have significantly impacted the way English is taught, learnt and assessed today. English for Specific Purpose (ESP)

primarily refers to the teaching and learning of English for an instrumental purpose or need. It caters to the specific needs of the learners as regards the aims and content of the particular course of study. Various branches of ESP include English for Occupational Purpose (EOP), English for Academic Purpose (EAP), English for Professional Purpose (EPP) etc. The paper seeks to educate the students about ELT and familiarise them with the various approaches, methods and techniques along with recent trends and developments in the emerging field of ELT. The Objective is to acquaint the students with the basic concepts, theories, various approaches, methods and techniques of ELT.

Course Outcome: Students will gain an understanding of the key concepts and theories of English Language Teaching; Learners will be familiar with the various approaches, methods and techniques of ELT

### **Contents:**

#### **Unit 1: English Language Teaching & Teaching Aids (Credit 1)**

Definition, History of English Language Teaching, History of ELT in India, Theories of Language Acquisition and Learning; Definition of teaching Aid, Use of the Blackboard, Pictures, Realia, The Overhead projector, Video, Television, The tape recorder, Information and Communication Technology

#### **Unit 2: Approaches and Methods (Credit 1)**

The Grammar-Translation Method, The Structural-Oral-Situational Approach, The Communicative approach, Community language learning, Suggestopedia, Total Physical Response, The Direct Method, The Audio-lingual Method, The Reading Method, The Bilingual Method, Task-Based Language Teaching, New Trends and Perspectives in Language Teaching

#### **Unit 3: Techniques of Language Teaching (Credit 1)**

Techniques of teaching Listening, Speaking, Reading and Writing; Integrating Skills; Techniques of teaching Grammar and Vocabulary; Language Systems and Learners' Linguistic Problems

### **Primary Texts:**

- Baugh, A.C. & T. Cable. 2004. *A History of the English Language*. London & New York: Routledge. Chapter 1.
- Fromkin, V., R. Rodman & Nina Hyams. 2003. *An Introduction to Language*. 7<sup>th</sup> ed. United States: Heinle, Thomson. Part 3.
- Howatt, A.P.R. 1984. *A History of English Language Teaching*. Oxford: Oxford University Press. Part I-III.
- Krishnaswamy, N & L. Krishnaswamy. 2006. *The Story of English in India*. New Delhi: Foundation Books. Chapter 1-5.
- Nagaraj, G. 1996. *English Language Teaching- Approaches, Methods, Techniques*. Hyderabad: Orient Longman Private Limited. Chapter 1-7.
- Richards, Jack C. and T.S. Rodgers. 1986. *Approaches and Methods in Language Teaching*. 2<sup>nd</sup> Ed. Cambridge: Cambridge University Press. Part I-III.
- Waters, Alan & Tom Hutchinson. 1987. *English for Specific Purposes: a learning-centred approach*. Great Britain: Bell & Bain Ltd., Glasgow. Sections 1 & 2.
- Brahma, Rustam; Bhowmik, P; Sen, C. *Eloquence: A Course in Communicative*

*English*. New Delhi: Cambridge University Press, 2024

### **Suggested Readings:**

- G. Abbott and P. Wingard, eds: *The teaching of English as an international language*. London: Collins, 1981
- C.J. Brumfit and K. Johnson, eds.: *The communicative approach to language teaching*. Oxford: Oxford University Press, 1979.
- A.W. Frisby: *Teaching English*. London: Longman, 1957
- D. Larsen-Freeman: *Techniques and Principles in language teaching*. Oxford: OUP, 1986.
- Penny Ur: *A Course in Language Teaching: Practice and Theory*. Cambridge: CUP, 1996.
- N.S. Prabhu, N.S.: *Second Language Pedagogy*. Oxford: Oxford University Press, 1987.
- Jack C. Richards: *Communicative Language Teaching*. Cambridge: CUP, 2006.
- H.G. Widdowson: *Aspects of Language Teaching*. Oxford: Oxford University Press, 1990.
- F.T. Wood: *An Outline History of the English Language*. London: Macmillan, 1941.

## **SEMESTER II**

### **ENGMAJ102-4: English Literature: From the Age of Chaucer to Augustan Age [Credit 4 (L+T)]**

**Course Objective:** The purpose of this paper is to understand the wide and diverse range of social, historical and cultural perspectives on writing drama and composing poetry. The poems and the dramas prescribed educate in conformity with ordinary usage, rhythm, style, language and literary endeavour. The paper elucidates on the expression of dramatic thought and poetic sentiment. Thereby, the students understand the poetic self and the dramatic theory. It also helps the students to know the historical context, social settings and cultural influence that remain in the background of any poem or drama.

**Course Outcome:** The students develop an overall knowledge of 18th and 19th-century poetry and drama and the writers' contribution to that particular period. It is expected that after reading this course, the students will have a fair idea about the historical, cultural and political contexts as well as the thematic and stylistic variations of the English literary works composed between 18<sup>th</sup> and 19<sup>th</sup> century

### **Contents:**

#### **UNIT 1: Poetry (Credit-2)**

1. Geoffrey Chaucer: The Wife of Bath's Prologue
2. Edmund Spenser: Amoretti LXXV: One Day I Wrote Her Name
3. John Donne: A Valediction: Forbidding mourning
4. John Milton: *Paradise Lost* Book I
5. Alexander Pope: *Essay on Man (Epistle I)*
6. William Cowper: *The Castaway*

#### **UNIT 2: Drama (Credit-2)**

1. Christopher Marlowe: *Doctor Faustus*
2. William Shakespeare: *Hamlet*

3. Oliver Goldsmith: *She Stoops to Conquer*
4. William Congreve: *The Way of the World*

### Suggested Topics and Background of Prose Readings for Class Presentations

- Renaissance Humanism
- The Stage
- Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- Time
- The Writer in Society
- Colonialism and its Influence on Literature
- Pantomime, Opera, Burlesque, Farce
- Augustan Age
- Neoclassical Literature
- The Mock-epic and Satire
- Restoration Comedy/ The Comedy of Manners
- 18<sup>th</sup> & 19<sup>th</sup> Century Poets
- The ocean/ Sea in literature

### Suggested Readings:

- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin, New York: Penguin Books, 1953, pp.476–9.
- John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin, New York: Penguin Books, 1953, pp. 704–11.
- Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull, Harmondsworth: Penguin, rpt. 1983, pp. 324–8, 330–5.
- Philip Sidney: *An Apology for Poetry*, ed. Forrest G. Robinson, Indianapolis: Bobbs-Merrill, 1970, pp.13–18.
- John P. Rumrich & Gregory Chaplin: *Seventeenth-Century British Poetry, 1603-1660*, Norton Critical Editions, 2006
- Stephen B. Dobranski, John P. Rumrich: *Milton and Heresy*, 1998
- Michael R.G.Spiller: *The Development of the Sonnet: An Introduction*, Routledge, 1992
- Derek Pearsall: *Old English and Middle English Poetry*, Routledge, 1977
- T. S. Eliot: *The Varieties of Metaphysical Poetry*, Houghton Mifflin Harcourt, 2014
- Harold Bloom: *Elizabethan Drama*, Infobase Publishing, 2014
- Gerald MacLean: *Culture and Society in the Stuart Restoration: Literature, Drama, History*, Cambridge University Press, 1995
- The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
- Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams, chaps. 15, 16, 18, and

- 25, New York: Norton, 1992.
- Thomas Hobbes, selections from *The Leviathan*, pt. I, chaps. 8, 11, and 13, New York: Norton, 2006.
  - John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, edited by Stephen Greenblatt, pp.1767–8, New York: Norton 2012
  - Arthur H. Scouten: *Restoration and 18th-Century Drama*, Palgrave Macmillan UK, 1980

### **ENGMIN102-4 Essays and Letters [Credit 2+2 (L+T)]**

Course Objective: This course is intended to introduce the students to a selection of English Essays and Letters representing the best works of well-known writers of different periods and places hailing from America, India, South Africa and Russia. All the writers selected here occupy important place in their time and context. While studying essays in literature is an old practice, the incorporation of letters, memoir and autobiography in the study of literature has been relatively a recent development. So it is important to acquaint the students to this new area of study. While selecting the topics, it has been kept in mind that the paper may be both thematically enlightening and stylistically satisfying to the students. This approach will introduce them to the area in a satisfying way in terms of knowledge and learning.

Course Outcome: After completing this course students will have a fair amount of idea about what is English Essays and Letters written in different parts of the world. By going through this paper students will develop an interest in the subject to move forward in their pursuit of English Literature.

#### **Unit I (Credit 2)**

1. Francis Bacon: Of Studies
2. Charles Lamb: New Year's Eve
3. A.G. Gardiner: On Keyhole Morals
4. Amitav Ghosh: The Ghost of Mrs. Gandhi

#### **Unit II (Credit 2)**

1. Leo Tolstoy's Letter to Mahatma Gandhi on Passive Resistance, 1913
2. Wilfred Owen's Letter to his Mother on War, 1917
3. Nelson Mandela's Letter to his Daughters on their Mother's Imprisonment, 1969
4. Ziauddin Yousafzai's Letter to the Parents of the Abducted Chibok Girls on Female Education, 2015

#### **Suggested Readings**

Francis Bacon, *The Essays: Francis Bacon* (Mint Editions) Hardcover  
 Terry O'Brien, Ed. *Selected Essays by Charles Lamb*  
 A.G. Gardiner, *Selected Essays from Pebbles on the Shore and Leaves in the Wind* (Classic Reprint)  
 Delhi University, *The Individual and Society*(English Department)  
 Travis Elborough, Ed. *Letters to Change the World: From Pankhurst to Orwell*  
 Sally Bayley, *The Private Life of the Diary: From Pepys to Tweets – A History of the Diary as an Art Form*  
 Kylie Cardell, Ed. *Essays in Life Writing* (Routledge)  
*Modern Confessional Writing: New Critical Essays* (Routledge Studies in 20th Century Literature)  
 Desirée Henderson, *How to Read a Diary: Critical Contexts and Interpretive Strategies for 21st-Century*



*Readers*

Mark Amory, Ed. *Letters of Evelyn Waugh*

Henry James: *A Life in Letters (Penguin Classics)*

**ENGIDC102-3: Individual and Society [Credit: 3 (L+T)]**

Course Objective: The objective of the course is to familiarize the students with the intersectional concept of caste, class, gender and race that prevails across nations. While we are living in a globalised world, the world is fragmented by individual differences and our everyday life is scarred by episodes of violence and war. The course introduces works of literature that deal with such issues.

Course Outcome: Students will learn how art and literature can have an alternate way of addressing issues that afflict mankind.

**Contents:****Unit1: Caste/Class & Race (Credit 1)**

1. Jotirao Phule: 'Caste Laws'
2. Premchand: 'Deliverance'
3. Omprakash Valmiki: 'Joothan'
4. Roger Mais: 'Blackout'
5. Wole Soyinka: 'Telephone Conversation'
6. Langston Hughes: 'Harlem'
7. Maya Angelou: 'Still I Rise'

**Unit 2: Gender (Credit 1)**

1. Virginia Woolf: 'Shakespeare's Sister'
2. Marge Piercy: 'Breaking Out'
3. Eunice De Souza: 'Marriages Are Made'
4. Ambai: 'Yellow Fish'

**Unit 3: Violence and War; Living in a Globalized World (Credit 1)**

1. Sa'adat Hasan Manto: 'The Dog of Tetwal'
2. Amitav Ghosh: 'Ghosts of Mrs Gandhi'
3. Roland Barthes: 'Toys'
4. Imtiaz Dharkar: 'At the Lahore Karhai'

**Essential Reading:**

Vinod Sood, et. al., (eds.): *The Individual and Society: Essays, Stories and Poems*, Pearson, 2005.

**ENGAEC102-2: English Communication-2 Credit: 2 [Credit 2 (L+T)]**

Course Objective: This paper introduces students to the core concepts of the process of Communication, the significance of English communication in today's globalised world, the

effective skills required for group discussions, how to write job applications, how to face interviews and also prepare the students for note taking, précis writing and minutes. This apart, the students will also be trained for meetings and making ICT presentations through the proper use of required skills, tools and techniques. The present course hopes to address some of these aspects through an interactive and participatory mode of teaching-learning process, by focusing on various dimensions of communication skills. The objective is to familiarise the students with key concepts of the process of communication, its importance, group discussion skills, writing notices, letters, agendas and minutes, preparing students for job applications, meetings and interviews along with honing their presentation skills.

Course Outcome: Enhancing communication skills along with language and presentation skills of the students; They will be able to participate in group discussions, meetings and interviews; Students will be able to draft Official Letters, Notices, Agendas, Résumé and Minutes effectively.

### **Contents:**

#### **Unit 1: The Process of Communication; Letter, Notice, Agenda and Minutes; Job Application, Resume, and Interview Techniques (Credit 1)**

Definition, Face-to-Face Interactions, Characteristics and Conventions of Conversation, Importance of English Communication, Conversational problems of Second/Foreign language learners.

Formal and Informal Letter Writing, Notice, Agenda, Resolution, Taking notes, Preparing Minutes

Application for jobs, E-mail Messages, Resume, Curriculum Vitae, Preparing for an interview, Language focus and Vocabulary, Telephone skills, Interview skills and techniques

#### **Unit 2: Group Discussions, Meetings and Presentations Skills (Credit 1)**

Definition, Characteristics and Types of Group Discussion, Study Skills, Integration of Skills, Focus on Language and Vocabulary, Connectives and Pronunciation, Barriers of Group Discussion.

One to One meeting; Language focus: opening, middle and close; Criteria for successful meetings; Pronunciation, Language Competence, Structure and organisation of Presentation, Technology-based Communication, Editing skills, Negotiation skills

### **Primary Texts:**

- Brahma, Rustam; Bhowmik, P; Sen, C. *Eloquence: A Course in Communicative English*. New Delhi: Cambridge University Press, 2024
- Kumar, V. 2018. *Business Communication*. New Delhi: Kalyani Publishers. Chapter 1-21.
- Mahanta, Tora & A. Debnath. 2017. *Business Communication*. Guwahati: Ashok Book Stall. Unit 1-6.
- Sasikumar, V, P. Dutt & G. Rajeevan. 2005. *A Course in Listening & Speaking*. New Delhi: Foundation Books. Part II & III.
- Pattison, P. 1987. *Developing Communication Skills*. Cambridge: Cambridge University Press.

### Suggested Readings:

- R.P. Batteiger, *Business Writing: Process and Form*. California: Wadsworth Publishing Company.
- E. Bialystock: *Communication Strategies*. Oxford: Basil Blackwell, 1990.
- Gillian Brown, & George Yule: *Teaching the Spoken Language*. Cambridge: Cambridge University Press, 1983.
- M. Goodale, *Professional Presentations*. Cambridge: Cambridge University Press.
- D. Hymes (eds.): *Directions in Sociolinguistics: The Ethnography of Communication*. New York: Holt, Rinehart & Winston, 1972.
- L. Jones & R. Alexander, J. Comfort: *Effective Meetings*. Oxford: Oxford University Press, 1996.
- IGNOU, *Skills Needed at the Workplace -1 & 2* in “Communication Skills”. Block I & II. New Delhi: IGNOU, 2004.
- William Littlewood: *Teaching Oral Communication: A Methodological Framework*. Oxford: Blackwell Publishers, 1992.
- M.V. Rodrigues: *Effective Business communication*. Concept Publishing Company.
- K.K. Sinha: *Business Communication*. Delhi: Galgotia Publishing Company.

### ENGSEC102-3: Advanced English Grammar and Composition [Credit 3 (L+T)]

Course Objective: This paper introduces students to the basic and advanced concepts of English grammar and composition and distinguishes what is acceptable and what is not in a given language. It also discusses the criteria and grammatical rules for acceptability and discusses the process of grammatical analysis, elements of grammar, the parts of speech, complex sentences, Word-formation processes, Intonation, Rhythm and Stress. The objective is to introduce the core concepts of Advanced English grammar and composition

Course Outcome: Students will be able to analyse the structure of any phrases in English; They will be able to write grammatically correct sentences and will be able to differentiate between varieties of English

#### Contents:

##### Unit 1 (Credit 1)

What is Grammar, Perspective & Descriptive Grammar, Collocations, Dialectal and registral variations, Salient features of Indian English, Varieties of English (British, American, Indian etc.), Elements of Grammar, The Parts of Speech, Structure of Kernel Clauses

##### Unit 2 (Credit 1)

Verb and the Verb Phrase; Nouns, Pronouns and the basic Noun Phrase; Adjective and Adverbs; Prepositions and Prepositional Phrases; Adjuncts, Disjuncts and Conjuncts; Coordination and Apposition, Sentence Connections

##### Unit 3 (Credit 1)

Complex Sentence, The Verb and its Complementation, The Complex Noun Phrase; Word-formation: Affixes, Conversion and Compounding; Intonation, Rhythm and Stress

#### Primary Texts:

- Quirk, Randolph & Sidney Greenbaum. 2006. *A University Grammar of English*.

New Delhi: Pearson. Chapter 1-14.

- Yule, George. 1985. *The Study of Language*. 2<sup>nd</sup> ed. Cambridge: Cambridge University Press. Chapter 7.
- Bansal, R.K. and J.B. Harrison. 2013. *Spoken English: A Manual of Speech and Phonetics*. New Delhi: Orient BlackSwan. Chapters 7 & 8.

### **Suggested Readings:**

- Martin Hewings: *Advance English Grammar*. Delhi: Foundation Books, CUP, 1999.
- Rodney Huddleston: *Introduction to the Grammar of English*. New York: CUP, 1984.
- Raymond Murphy: *Essential English Grammar*. New York: CUP, 2000.
- Randolph Quirk et al.: *A Grammar of Contemporary English*. London: Longman, 1972.
- Catherine Walter & Michael Swan: *Oxford English Grammar Course*. Oxford: OUP, 1919.

## **ENGMAJ201-4: Classical Literary Criticism [Credit 4 (L+T)]**

Course Outcome: To acquaint the students with classical forms of criticism.

Course Objective: The students will be able to appreciate the various schools of thought and forms of literary criticism.

### **Contents: (Credit 4)**

1. Plato: Republic Book II, III & X
2. Aristotle: *Poetics* (Chapter 1 – “The Preliminaries to the Definition of Tragedy”, Chapter 2 – “The Nature of Tragedy”)
3. Longinus: *On Sublimity*
4. Philip Sidney: “An Apology for Poetry”
5. Alexander Pope: “An Essay on Criticism”
6. Samuel Johnson: “Preface to Shakespeare”

### **Suggested Readings:**

- Cheney, Patrick, and Frederick A De Armas. *European Literary Careers: The Author from Antiquity to the Renaissance*. Toronto: University of Toronto Press, 2002. Print.
- Habib, M. A. R. *Literary Criticism from Plato to the Present*. Chichester, West Sussex, U.K.: Wiley Blackwell, 2011. Print.
- Kennedy, George Alexander. *The Cambridge History of Literary Criticism, Vol. 1: Classical Criticism*. Cambridge: Cambridge University Press, 1989. Print.
- Kulkarni Anand B. and Chaskar Ashok G. *An Introduction to Literary Criticism and Theory*. Orient Blackswan, Hyderabad, 2015
- Leitch, Vincent B, et al, eds. *The Norton Anthology of Theory and Criticism*. New York, NY: W. W. Norton & Co., 2010. Print.
- Murray, Penelope and Dorsch, T. *Classical Literary Criticism*. London: Penguin Books. 2000. Print.
- Norton, Glyn P. *The Cambridge History of Literary Criticism, Vol. 3: The Renaissance*. Cambridge: Cambridge university press, 1999. Print.

- Vickers, Brian. *English Renaissance Literary Criticism*. Oxford: Clarendon Press, 1999. Print.

#### **ENGMAJ202-4: Classical Literature [Credit 4 (L+T)]**

**Course Objective:** The objective of this course is to familiarize the students with the Indian and western classical literary traditions and their aspects relating to arts and aesthetics. It will help the students in identifying the sources of such tradition and its symbolic, aesthetic and social significance.

**Course Outcome:** Students will be able to appreciate Indian and western classical tradition. Studying this course as a part of the English Under Graduate Syllabus will help in a comparative analysis of western traditions. Whereas postcolonial literature draws its impetus mostly from Western canonical literatures, this course will help students in decolonizing English studies.

#### **Contents:**

##### **Unit 1: (Credit 2)**

1. Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa: 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka: *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal: 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book3.

##### **Unit 2: (Credit 2)**

1. Homer. *The Iliad*, Book 1 and Book 2 tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles. *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus. *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid. *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV),
5. 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
6. Horace. *Satires I: 4*, in *Horace: Satires and Epistles and Perseus: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

#### **Suggested Topics and Background of Prose Readings for Class Presentations Topics**

- The Indian Epic Tradition: Themes and Recensions Classical Indian Drama: Theory and Practice Alankara and Rasa
- Dharma and the Heroic
- The Epic
- Comedy and Tragedy in Classical Drama
- The Athenian City State
- Catharsis and Mimesis
- Satire
- Literary Cultures in Augustan Rome

**Suggested Readings:**

- Bharata: *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp.100–18.
- Iravati Karve: 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- J.A.B. Van Buitenen: 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
- Vinay Dharwadkar: 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp.158–95.
- Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
- Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
- Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp.451–73.

**ENGMIN201-4 Life Writing & Travel Writing [Credit 4 (L+T)]**

**Course Objectives:** The Objective of the course is to familiarize the students with the genres of life writing and travel writing, their distinctions and techniques of writing. It should also develop critical reading skills, ethical considerations and evaluate the different socio-cultural and historical contexts that mould the narratives.

**Course Outcome:** Students will be able to identify and appreciate various kinds of life writings. They will be able to distinguish between the various forms and techniques adopted by the biographers and autobiographers.

**Contents: (Credit 1+1+1+1=4)**

1. The Incredible Life of Savitribai Phule: The Fearless Reformer (Swati Sengupta): Chapters: 1,2,3, and 4.
2. APJ Abdul Kalam: The Wings of Fire (Kalam's upbringing, Learning difficult lessons at high School, Learning to fly, Kalam's approach to work)
3. Verrier Elwin: A Pilgrimage to Tawang
4. Ruskin Bond: The Great Train Journey

**Suggested Readings:**

- Ana C, *Biographical Research: Challenges and Creativity* (Routledge).
- Brian Roberts, *Biographical Research*.
- Adam Smyth, *A HISTORY OF ENGLISH AUTOBIOGRAPHY* (Cambridge University Press).
- Nandini Das, *The Cambridge History of Travel Writing* (Cambridge University Press).

**ENGIDC201-3 Women and Empowerment [Credit 3 (L+T)]**

**Course Objective:** Women, in patriarchal ideology, are represented not as women at all; women are represented as what men would like women to be. Therefore, women are still part of the discourse of men; women are “men” encore. In the representation that we see around us, women are represented in terms that male-centric theories have used to describe them. In order to be represented in their own originality women must be read as they appear in the various iconic texts that form the basis of Feminism. The course aims to empower women and make them conscious of their actual position in society, their goals and of course to create their identity.

**Course Outcome:** Students will be able to identify gendered violence and systemic violence that prevail in society. Students will be gender sensitized and will be able to participate in women empowerment.

### Contents:

#### Unit 1 (1 Credit)

1. Irigaray, Luce. ‘This Sex Which Is Not One.’ From *This Sex which is Not One*. Trans. Catherine Porter. New York: Cornell UP, 1985. Print.
2. Butler, Judith. Section One: ‘Subjects of Sex/Gender/Desire.’ From *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990. Print.

#### Unit 2 (1 Credit)

1. Beauvoir, Simone de, 1908-1986. Chapter 1 "Biological Data" from *The Second Sex*. London: Jonathan Cape, 2009.
2. Wollstonecraft, Mary . Chapter 1: “the Rights and involved duties of mankind considers.” *A Vindication of the Rights of Women and a Vindication of the Rights of Men*. New York: Cosimo, 2008.
3. Mill, John Stuart. ‘The Subjection of Women.’ *Princeton Readings in Political Thought*. Ed. Mitchell Cohen and Nicole Fermon. New Jersey: Princeton UP, 1996. Print.

#### Unit 3 (1 Credit)

1. Mohanty, Chandra Talpade. ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses.’ *Feminism without Borders: Decolonizing Theory, Practising Solidarity*. Durham and London: Duke UP, 2003. 17-42. Print.
2. Spivak, Gayatri Chakravorty. ‘A Literary Representation of the Subaltern.’ *In Other Worlds: Essays in Cultural Politics*. New York: Routledge, 1988. 102-24. Print.
3. Adichie, C. N. (2015). *We Should All Be Feminists*. New York, NY: Anchor Books.
4. Hooks, Bell, 1952-2021. “Wanted: Men who Love”, “Understanding Patriarchy” from *The Will to Change: Men, Masculinity, and Love*. New York: Atria Books, 2004.

### Suggested Readings:

Urvashi Butalia: *The Other Side of Silence: Voices from the Partition of India*

Kumkum Sangri: *Recasting Women: Essays in Colonial History*

Mohanty, Chandra Talpade. ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses.’ *Feminism without Borders: Decolonizing Theory, Practising Solidarity*. Durham and London: Duke UP, 2003. 17-42. Print

Tanika Sarkar & Sumit Sarkar: *Women and Social Reform in Modern India*

Spivak, Gayatri Chakravorty: *In Other Worlds: Essays in Cultural Politics*. New York: Routledge, 1988. 102-24. Print.

Nibedita Menon: *Gender and Politics in India: Themes in Politics*

Gandhi, Nandita & Nandita Shah: *The Issues at Stake: Theory and Practice in the Contemporary Women's Movement in India*

Nivedita Menon: *Gender and Politics in India: Themes in Politics*  
 Vandana Shiva: *Staying Alive: Women, Ecology and Development*

## **ENGAEC201-2: Academic Writing and Composition I [Credit 2 (L+T)]**

**Course Objective:** This paper introduces students to the key concepts of Academic Writing and Composition. In today's competitive world, language skills, vocabulary and technical skills play a vital role in the growth of an individual. The present course makes an attempt to introduce some significant aspects of communication, distinctive features of academic writing, development of a thesis along with various other technical aspects of academic writing and composition. To familiarize the students with key concepts of Academic writing and Composition; and sharpen their writing and argumentative skills besides making them well-equipped for various academic, non-academic and technical jobs.

**Course Outcome:** Students will be able to draft various academic and technical writings, letters, notices, agendas and minutes effectively. They will be able to master various aspects of academic writing and execute it effectively.

### **Contents:**

#### **Unit 1 (1 Credit)**

Communication: Language and Communication, difference between speech and writing, distinct features of speech, distinct features of writing; Writing skills, selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository, persuasive and argumentative writing.

#### **Unit 2 (1 Credit)**

Technical Writing: Scientific and technical subjects; formal and informal writings; reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

### **Primary Texts:**

Knight, Rachael-Anne. 2012. *Phonetics: A Coursebook*. Cambridge: Cambridge University Press. Unit 1.  
 Kumar, V. 2018. *Business Communication*. New Delhi: Kalyani Publishers. Chapter 1, 5, 7, 12, 13, 15, 18.  
 Mahanta, Tora & A. Debnath. 2017. *Business Communication*. Guwahati: Ashok Book Stall. Unit 1-6.  
 Yule, George. 1985. *The Study of Language*. 2<sup>nd</sup> Ed. Cambridge: Cambridge University Press. Chapter 1-3.

### **Suggested Readings:**

Daniel G. Riordan & Steven A. Panley: "Technical report Writing Today"- Biztaantra  
 L. Hamp-Lyons and B. Heasley. *Study Writing: A Course in Writing English* for Academic and professional courses. Cambridge: CUP.  
 M. Frank. *Writing as Thinking: A Guided Process Approach*. Englewood Cliffs, Prentice Hall Regents.  
 R. Quirk, S. Greenbaum, G. Leech and J. Svartik. *A Comprehensive Grammar of the English Language*.



London: Longman.

### **ENGSEC201-3 Translation Theory and Practice [Credit 3 (L+T)]**

**Course Objective:** Translation plays a very crucial role in a multilingual and multicultural society. Translation act performs like a bridge between two cultures and societies. The objective is to familiarize students with some basic aspects of Translation Studies and its growth and development as a Discipline, its theories and practice.

**Course Outcome:** After the completion of this course, students would be able to study translation as a cultural process and interpretation act.

#### **Contents:**

##### **Unit 1** Main issues of translation studies (Credit 1)

- 1.1 The concept of translation
- 1.2 What is translation studies?
- 1.3 A brief history of the discipline
- 1.4 The Holmes/Toury 'map'
- 1.5 Developments since the 1970s

##### **Unit 2** Translation theory before the twentieth century (Credit 1)

- 2.0 Introduction
- 2.1 'Word-for-word' or 'sense-for-sense'?
- 2.2 Martin Luther 23
- 2.3 Faithfulness, spirit and truth 24
- 2.4 Early attempts at systematic translation theory: Dryden, Dolet and Tytler 25

(Chapter 1 and 2 from Jeremy Mundy's *Introducing to Translation Studies: Theories and Application*)

**Unit3:** Students will select specific text from any language and translate into their English. They submit their translations in the forms of assignment. (Credit1)

#### **Suggested Readings:**

- Munday, Jeremy. *Introducing to Translation Studies: Theories and Applications*. Second Edition.
- Toury, Gideon. *Translation Across Cultures*. New Delhi: Bahri Publications Private Limited, 1987.
- Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)
- Baker, Mona & Kirsten Malmkjar (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001.
- Simon, Sherry. *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
- Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.

- Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
- House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
- Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
- Olohan, Maeve. *Translation and Practice Theory*, Routledge, 2020
- Bassnett, Susan & Harish Trivedi. *Postcolonial Translation: Theory and Practice*, Routledge, 1998

### **ENGMAJ203-4 Literary Criticism [Credit: 4 (L+T)]**

Course Objective: The study of literature is incomplete without knowing the tools that are used to critique literary texts. Literary criticism introduces the students to the theories and critical analysis of literary texts. The objective of this course is to equip the students with these tools and provide a framework, and an approach to reading various kinds of works. There has been a debate regarding the difference between a creative writer and a critical thinker, however, the objective of this course is to help students understand the convergence of the two and argue that it is not to be seen as a binary.

Course Outcome: Students will be able to identify the theories and methods of criticism. Students will be acquainted with the varied dimensions of theoretical approaches.

#### **Contents: (Credit 4)**

1. William Wordsworth: “Preface to the Second Edition of *Lyrical Ballads*”
2. ST Coleridge: “*Biographia Literaria* Chapter XIV”
3. Matthew Arnold: “The Study of Poetry”
4. TS Eliot: “The Metaphysical poets”, “Tradition and the Individual Talent”
5. Virginia Woolf: “A Room of One’s Own”
6. IA Richards: “The Imagination”
7. WK Wimsatt and MC Beardsley: “The Intentional Fallacy”

#### **Suggested Readings:**

- Das and J.M. Mohanty. *Literary Criticism: A Reading*. OUP.
- Christa Knellwolf, Christopher Norris, and Jessica Osborn. *The Cambridge History of Literary Criticism: Vol. 9: Twentieth-Century*. Cambridge University Press, 2001.
- D. J. Enright and Ernst De Chickera. *English Critical Texts*. OUP.
- Daniel Hoffman and Samuel Hynes. *English Literary Criticism: Romantic and Victorian*. Appleton-Century-Crofts, 1963.
- Mark Jancovich. *The Cultural Politics of the New Criticism*. Cambridge University Press, 1993. Print.
- Marshall Brown. *The Cambridge History of Literary Criticism, Vol. 5: Romanticism*. Cambridge University Press, 2000.
- M. A. R. Habib. *The Cambridge History of Literary Criticism, Vol. 6: The Nineteenth Century (1830-1914)*. Cambridge University Press, 2013.
- M.H. Abrams, *The Mirror and the Lamp*, Oxford University Press.
- Virginia Woolf. *A Room of One’s Own*. Edited by David Bradshaw and Stuart N. Clarke. Wiley Blackwell.
- William K. Wimsatt and Cleanth Brooks. *Literary Criticism: A Short History*. OUP.

## ENGMAJ204-4 British Romantic Literature [Credit 4 (L+T)]

**Course Objective:** Although Romances and romantic literature have different connotations, British Romantic Literature specifically indicates the writings between 1798 to mid the 19th Century. This period is specifically relevant because of the socio-political and cultural transformation that was going on in Europe. The objective of this course is to inform students about the lasting impression of the French Revolution on British writers. Apart from the French ideal of liberty, equality and fraternity; British Romantic literature also highlights a transhumanist approach with the publication of *Frankenstein*, in that they were concerned about the natural world and men's relation with it.

**Course Outcome:** Students will be able to identify the ideals of the French Revolution and its lasting impact on world literature. They will understand how literature can be instrumental to bring social changes. They will be acquainted with ideas relating to Environmental Humanities and critical approaches like Deep Ecology and Ecocriticism.

### Contents:

#### Poetry (2 Credits)

1. William Blake: 'The Lamb', 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*), 'The Tyger' (*The Songs of Experience*); 'Introduction' to *The Songs of Innocence*
2. Robert Burns: 'A Bard's Epitaph', 'Scots Wha Hae'
3. William Wordsworth: 'Tintern Abbey', 'The Prelude'
4. Samuel Taylor Coleridge: 'Kubla Khan', 'Dejection: An Ode', 'Lord George Gordon'
5. Lord Byron: 'Childe Harold's Pilgrimage: canto III, verses 36–45'
6. (lines 316–405); canto IV, verses 178–86 (lines 1594–674)
7. Percy Bysshe Shelley: 'Ode to the West Wind', 'Ozymandias', 'Hymn to Intellectual Beauty'
8. John Keats: 'Ode to a Nightingale', 'To Autumn', 'On First Looking into Chapman's Homer'

#### Fiction (2 Credits)

1. Mary Shelley: *Frankenstein*
2. Walter Scott: *Ivanhoe*
- 3.

#### Suggested Topics and Background of Prose Readings for Class Presentations

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric
- Transhumanism and Posthumanism
- Ecocriticism
- Deep Ecology
- Environmentalism
- Environmental Humanities
- French Revolution
- Reign of Terror and Disillusionment
- Impact of Romantic Literature in India
- Colonialism and French Revolution
- British Occupation of India

**Suggested Readings:**

- Jean Jacques Rousseau: *The Social Contract*
- E.P Thomas: *The Romantics*. New York: New Press, 1997
- Raymond Williams: *The Country and the City*, Vintage
- Edward Dowden: *The French Revolution and English Literature*, Forgotten Books, 2019
- Pamela Clemit: *The Cambridge Companion to British Literature of the French Revolution in the 1790s*, Cambridge University Press.
- Warren Roberts: *Jane Austen and the French Revolution*
- William Wordsworth: ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.594–611.
- John Keats, ‘Letter to George and Thomas Keats, 21 December 1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
- Jean-Jacques Rousseau, ‘Preface’ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
- Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp.161–66.
- Greg Gerrard: *Ecocriticism*, Routledge

**ENGMAJ205-4 English Prose [Credit 4 (L+T)]**

**Course Objective:** The objective of the course is to acquaint the students with essay as an art form. The contents of the course will introduce the students to the styles and themes of essays.

**Course Outcome:** The course will help developing the writing skill and critical thinking ability of the students on a given topic.

**Contents: (Credit 4)**

1. Francis Bacon: Of Truth, Of Revenge
2. Jonathan Swift: Thoughts on Various Subjects
3. Richard Steele: The irony of Fashion
4. Joseph Addison: Country Humours, and Country Fashion
5. Charles Lamb: On the danger of confounding moral with personal deformity
6. William Hazlitt: On Wit and Humour
7. George Orwell : Politics and the English Language
8. Oscar Wilde: The English Renaissance of Art
9. Bertrand Russell: The Ethics of War; The Story of Colonisation
10. T.S Eliot: Tradition and Individual Talent

**Suggested Readings:**

Denise Gigante (Ed.): *The Great Age of the English Essay: An Anthology* (Lewis Walpole

Eighteenth-Century Culture and History), Yale University Press, 2008  
 Sinha Susanta K (Ed): English Essayists, OUP, 1997  
 Emrys Williams: A Book of English Essays, Penguin, 2000  
 Phillip Lopate: The Art of the Personal Essay: An Anthology from the Classical Era to the Present, Anchor, 1997  
 Frank Kermode: Selected Prose of T.S. Eliot, faber & Faber, 1975

### **ENGMIN202-4 Drama [Credit 4 (L+T)]**

**Course Objective:** To acquaint the students with the genre of drama, it's diverse forms and features. They should also be able to critically analyze and appreciate the significance of the play.

**Course Outcome:** Students will be able to identify the technical aspects and rhetoric features of a play.

#### **Contents: (Credit 1+1+1+1)**

1. Hamlet: William Shakespeare
2. Man and Superman: G.B. Shaw
3. Death of a Salesman: Arthur Miller
4. Ghasiram Kotwal: Vijay Tendulkar

#### **Suggested Readings:**

- Aristotle, *Poetics*
- *Bharatmuni's Natyashashtra*
- Micheline Wandor, *The Art of Writing Drama: Theory and Practice*.
- Peter Szondi, *Theory of the Modern Drama*.
- Kaustav Chakraborty, *Indian Drama in English*.
- Aparna Bhargava Dharwadker, *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*.

### **ENGAEC202-2 Academic Writing and Composition 2 [Credit 2 (L+T)]**

**Course Objective:** This paper introduces students to the advanced level of Academic Writing and Composition. The present course attempts to introduce students to the basic differences between academic and non-academic writing and make them familiar with the different conventions of academic writing. This apart, students are also introduced to critical thinking, creative writing, academic jargon, approaches and strategies, interpretation of literature, grammar and composition. To present an effective writing strategy along with the introduction of academic writing features like arguments, facts, evidence, tone, patterns and practices.

**Course Outcome:** After completing the course students will be able to differentiate between academic, non-academic and quality writing. They will be able to master various approaches, methods and techniques of academic writing.

#### **Contents:**

##### **Unit 1: (1 Credit)**

Definition, Difference between Academic and Non-Academic Writing, Conventions of Academic Writing, Quality writing, Summarizing and Paraphrasing, Critical Thinking, Creative Writing, Academic Jargons, Importance of Academic Writing; Approaches to Academic Writing, Audience, Purpose and Strategy, Stages of Writing Process (Planning, Drafting, Editing etc.), Structure and Writing Style, Flow and Presentation, Structuring an argument, Problems with opaque writing, Grammar and Composition

### **Unit 2: (1 Credit)**

Writing general specific texts, Summarizing and Paraphrasing, Proof-reading, Interpretation of Literature (Poetry, Drama, Novel, Short story), Citing Resources, Bibliography and References, Book review, Plagiarism

### **Primary Texts:**

Alfred C. O'Connell Library. *APA Stylesheet*.

Halder, Dulal Dev. 2016. *Academic Writing and Composition: A Handbook*. Book Age Publication.

Fromkin, V., R. Rodman & Nina Hyams. 2003. *An Introduction to Language*. 7<sup>th</sup> ed. United States: Heinle, Thomson. Chapter 12.

### **Suggested Readings:**

- Daniel G. Riordan & Steven A. Panley: "Technical report Writing Today"- Biztaantra
- L. Hamp-Lyons and B. Heasley. *Study Writing: A Course in Writing English* for Academic and professional courses. Cambridge: CUP.
- M. Frank. *Writing as Thinking: A Guided Process Approach*, Englewood Cliffs, Prentice Hall Regents.
- PGCTE Materials. 2012. *Literature and its Contexts* in "Interpretation of Literature". Block I-V. Hyderabad: EFLU.
- R. Quirk, S. Greenbaum, G. Leech and J. Svartik. *A Comprehensive Grammar of the English Language*, Longman, London.

## **SEMESTER V**

### **ENGMAJ301-4: Indian Writing in English Credit [Credit 4 (L+T)]**

**Course Objective:** By sequencing this course with the Indian Classical tradition, the objective of this course is to inform the students about the socio-political context for the emergence of IWE in India. The course will offer a brief trajectory of IWE beginning from the first novel written in English to the Contemporary times.

**Course Outcome:** Students will be able to identify the influence of British literature on IWE. Students will be able to understand the social context that shaped IWE. Students will be able to relate to the cultural and political aspects that inform such literatures.

### **Contents:**

**Unit 1: History of Indian Writing in English (1 Credit)**

1. T.B. Macaulay: Minute on Education (1835)
2. M. K. Naik: A History of Indian English Literature (Chapter 1 & 2)
3. Makarand Paranjape: *Another Canon Indian Texts and Traditions in English*. (Introduction)

**Unit 2: Poetry (1 Credit)**

1. H.L.V. Derozio: 'Freedom to the Slave'
2. Kamala Das: 'My Grandmother's House'
3. Nissim Ezekiel: 'The Night of the Scorpion'
4. Jayanta Mahapatra: 'The Captive Air of Chandipur-on-Sea'
5. Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom'

**Unit 3: Fiction (1 Credits)**

1. R.K. Narayan: *The English Teacher*

**Unit 4: Play: (1 Credit)**

1. Vijay Tendulkar: *Ghasiram Kotwal*

**Suggested Topics and Background of Prose Readings for Class Presentations Topics**

Indian English

Indian English Literature and its Readership Themes and Contexts of the Indian English Novel The Aesthetics of Indian English Poetry Modernism in Indian English Literature

**Suggested Readings:**

- M. K. Naik: A History of Indian English Literature.
- Raja Rao: Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp.v–vi.
- Makarand Paranjape: "Introduction: 1 Situating the Contemporary Indian (English) Novel" from *Another Canon Indian Texts and Traditions in English*, New Delhi: Anthem Press, 2009, 1-12.
- Salman Rushdie: 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp.61–70.
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp.1–10.

**ENGMAJ302-4 Modern European Drama [Credit 4 (L+T)]**

**Course Objective:** The objective of this course is to introduce the students to a specific literary genre and its reception in Europe. This will help the students in understanding the social changes occurring in 20th Century Europe and their subsequent impact on drama. The students will be introduced to the various aspects and sub-genres of European Drama and experimentations related to it. Course Outcome: Students will be able to identify the influence of European Drama on Indian Drama.

**Course Outcome:** Students will be able to appreciate the role of realism, naturalism and existentialism in shaping Modern European Drama.

**Contents: (Credit 1+1+1+1)**

1. Henrik Ibsen: *Ghosts*
2. Bertolt Brecht: *The Good Woman of Szechuan*
3. Samuel Beckett: *Waiting for Godot*
4. Eugene Ionesco: *Rhinoceros*

**Suggested Topics and Background of Prose Readings for Class Presentation Topics:**

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd

**Suggested Readings:**

- Constantin Stanislavski: *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth',
- tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8,9, pp. 121–5, 137–46.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction',
- and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76,121
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

**ENGMAJ303-4: British Literature: 19<sup>th</sup> Century [Credit 4 (L+T)]**

**Course Objective:** Victorian society, culture, morality and literature have had a tremendous impact on the colonised Indian society. To this day the residue of such cultural imperialism is felt in the Indian societies. This course will familiarize the students with the dominant traits of Victorian social and literary consciousness. The course will also introduce the students to the forms of poetry and technical aspects of novels.

**Course Outcome:** Students will be able to relate society with Literature. They will be able to identify the structures, forms and aspects of novels and poems.

**Fiction: (2 Credits)**

1. Jane Austen: *Pride and Prejudice*
2. Charlotte Bronte: *Jane Eyre*
3. Charles Dickens: *Hard Times*

**Poetry: (2 Credits)**

1. Alfred Tennyson: 'The Lady of Shalott', 'Ulysses', 'The Defence of Lucknow',
2. Robert Browning: 'My Last Duchess', 'The Last Ride Together', 'Fra Lippo Lippi'
3. Christina Rossetti: 'The Goblin Market'

**Suggested Topics and Background of Prose Readings for Class Presentations Topics**

- Utilitarianism



- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue
- Victorian Morality
- Industrialization and Novel
- Victorian Hypocrisy
- Women
- Justice and rights
- Child rights

#### **Suggested Readings:**

- Pradipta Borgohain: *Victorian Literature*, Orient Blackswan, 2017
- Robin Gilmour: *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*, Routledge, 2016
- Alexandra Warwick & Martin Willis: *The Victorian Literature Handbook*, Bloomsbury Academic India, 2017
- Harold Bloom: *The Art of Reading Poetry*, Harper Perennial, 2005
- Linda K. Hughes: *The Cambridge Introduction to Victorian Poetry*, Cambridge UP, 2016
- Patrick Brantlinger & William Thesing: *A Companion to the Victorian Novel*, Wiley-Blackwell, 2005
- Karl Marx and Friedrich Engels: ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
- Charles Darwin: ‘Natural Selection and Sexual Selection’, in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th ed. vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
- John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn., vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

#### **ENGMAJ304-4 Rhetoric and Prosody [Credit 4 (L+T)]**

**Course Objective:** What are rhetoric and prosody? What is its significance in literary writing? In creative as well as critical writing rhetorical devices play a crucial role, in that it makes the composition elegant and effective. The objective of the course is to acquaint the students with the various figures of speech like simile, metaphor, metonymy, irony, antithesis, personification, hyperbole, oxymoron, etc. Further, the students will also learn about meter, rhythm and scansion in this course.

**Course Outcome:** Students will be able to identify the use of rhetorical devices in literary texts. They will be able to scan poems and will learn about the intonation used in reading poems. This course will enhance their writing skills as well.

#### **Contents:**

**UNIT 1: Rhetoric (2 Credits)**

Figures of Speech based on Similarity, Association, Difference, Imagination, Indirect, Sound, Construction

**Unit 2: Prosody (2 Credits)**

Accent, Rhythm, Measures, Verses, Meter & Scansion.

**Suggested Readings:**

M.H. Abrams: A Glossary of Literary Terms (Cengage India Pvt Ltd)

Bose and Sterling: Rhetoric and Prosody (Chuckerverty and Chatterjee Publishers)

**ENGMIN301-4: Introduction to Indian Writing in English [Credit 4 (L+T)]**

**Course Objective:** By sequencing this course with the Indian Classical tradition, the objective of this course is to inform the students about the socio-political context for the emergence of IWE in India. The course will offer a brief trajectory of IWE beginning from the first novel written in English to the Contemporary times.

**Course Outcome:** Students will be able to identify the influence of British literature on IWE. Students will be able to understand the social context that shaped IWE. Students will be able to relate to the cultural and political aspects that inform such literatures.

**Contents:****Unit 1: History of Indian Writing in English (1 Credit)**

1. T.B. Macaulay: Minute on Education (1835)
2. M. K. Naik: A History of Indian English Literature (Chapter 1 & 2)

**Unit 2: Poetry (1 Credit)**

1. H.L.V. Derozio: 'Freedom to the Slave'
2. Kamala Das: 'My Grandmother's House'
3. Nissim Ezekiel: 'The Night of the Scorpion'
4. Jayanta Mahapatra: 'The Captive Air of Chandipur-on-Sea'

**Unit 3: Fiction (1 Credits)**

1. Siddhartha Gigoo: The Garden of Solitude

**Unit 4: Play: (1 Credit)**

1. Manjula Padmanabhan: *Lights Out*

**Suggested Topics and Background of Prose Readings for Class Presentations Topics**

Indian English

Indian English Literature and its Readership

Themes and Contexts of the Indian English Novel

The Aesthetics of Indian English Poetry

Modernism in Indian English Literature

Narrative techniques

Theoretical and praxis

**Suggested Readings:**

- M. K. Naik: A History of Indian English Literature.
- Raja Rao: Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp.v–vi.
- Makarand Paranjape: “Introduction: 1 Situating the Contemporary Indian (English) Novel” from *Another Canon Indian Texts and Traditions in English*, New Delhi: Anthem Press, 2009, 1-12.
- Salman Rushdie: ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp.61–70.
- Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp.1–10.

## SEMESTER VI

### ENGMAJ305-4 Critical Theory I [Credit 4 (L+T)]

**Course Objective:** The study of literature is incomplete without knowing the tools that are used to critique literary texts. Literary criticism introduces the students to the theories and critical analysis of literary texts. The objective of this course is to equip the students with these tools and provide a framework, and an approach to reading various kinds of works. There has been a debate regarding the difference between a creative writer and a critical thinker, however, the objective of this course is to help students understand the convergence of the two and argue that it is not to be seen as a binary.

**Course Outcome:** Students will be able to identify the theories and methods of criticism. Students will be acquainted with the varied dimensions of theoretical approaches.

**Contents:**

2. Sigmund Freud: “Consciousness and what is unconscious”, “The Ego and the Id” and “The Ego and the Super-Ego (Ego Ideal)” from *The Ego and the Id*.
3. Ferdinand de Saussure: “Nature of the Linguistic Sign” and “Immutability and Mutability of the Sign” from *Course in General Linguistics*.
4. Roman Jakobson: “Linguistics and Poetics”
5. Roland Barthes: “From work to Text”
6. Raymond Williams: “Marxism and Culture” from *Culture and Society*.
7. Ngũgĩ Wa Thiong'o: “The Language of African Literature” in *Decolonising the Mind: The Politics of Language in African Literature*.
8. Walter Benjamin: “The work of art in the age of mechanical reproduction”
9. Hélène Cixous: “The Laugh of the Medusa”

**Suggested Readings:**

- Peter Barry: *Beginning Theory*. Manchester University Press.
- Jonathan Culler: *Literary Theory: A very Short Introduction*. OUP.
- Terry Eagleton: *Literary Theory: An Introduction*. University of Minnesota Press.
- Vincent B. Leitch, William E. Cain et al.: *The Norton Anthology of Theory and Criticism*.
- C.S. Lewis: *Introduction in An Experiment in Criticism*, Cambridge University Press.

- M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press.
- Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Yale University.
- Andrew Bennett, Nicholas Royle: *An Introduction to Literature, Criticism and Theory*. Routledge.
- Julie Rivkin and Michael Ryan. eds. *Literary Theory: An Anthology*. Second Edition. Blackwell. 2004.
- Sigmund Freud. *The Ego and The Id*. Tr. Joan Riviere. WW Norton & Company.
- David Lodge and Nigel Wood. Eds. *Modern Criticism and Theory: A Reader*. Second edition. Pearson Education.
- Ferdinand De Saussure. *Course in General Linguistics*. Tr. Wade Baskin. Columbia University Press.
- Nguguwa Thiongo. *Decolonising the Mind: The Politics of Language in African Literature*. Heinemann.
- Lois Tyson. *Critical Theory Today: A User-Friendly Guide*. 3<sup>rd</sup> Edition. Routledge. 2015.
- Raymond Williams. *Culture and Society*. Vintage Classics.
- Patricia Waugh: *Literary Theory and Criticism: An Oxford Guide*. OUP.
- Terry Eagleton. *Criticism and Ideology: A Study in Marxist Literary Theory*. London: NLB, 1976.
- Robert Stolt. *Russian Formalism*. München: GRIN Verlag, 2010.
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### **ENGMAJ306-4 British Literature: The Early 20<sup>th</sup> Century [Credit 4 (L+T)]**

**Course Objective:** With the rise of colonial powers and its exploitation of the natives, it becomes very important to understand the social moorings of the British society that facilitated such epochal ruination of colonized societies. Further, the world wars and their psychological impact need to be understood as well. This course shall introduce the students to a set of texts that will help in understanding the ideological forces that operated in these societies. Furthermore, from a literary perspective, the course shall familiarize the student with ideas such as Colonialism, Racism, Psychoanalysis, Stream of Consciousness, Modernism and Postmodernism.

**Course Outcome:** Students will be able to critically interpret the texts through various theoretical lenses. Students will be able to relate the influence of such texts on Indian literature.

#### **Contents:**

##### **Fiction:(3 Credits)**

1. Joseph Conrad: *Heart of Darkness*
2. D.H. Lawrence: *Sons and Lovers*
3. Virginia Woolf: *Mrs Dalloway*

##### **Poetry:(1 Credit)**

1. W.B. Yeats: ‘Leda and the Swan’, ‘The Second Coming’, ‘No Second Troy’ ‘Sailing to Byzantium’
2. T.S. Eliot ‘The Love Song of J. Alfred Prufrock’, ‘Sweeney among the Nightingales’ ‘The Hollow Men’

#### **Suggested Topics and Background of Prose Readings for Class Presentation Topics**

- Modernism, Post-modernism and non-European Cultures

- The Women’s Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The Avant Garde
- Colonialism
- Racism

### Suggested Readings:

- Sigmund Freud: ‘Theory of Dreams’, ‘Oedipus Complex’, and ‘The Structure of the Unconscious’, in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
- T.S. Eliot, ‘Tradition and the Individual Talent’, in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
- Raymond Williams: ‘Introduction’, in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.
- Fetson Kalua: “Locating the Ambivalence of Colonial Discourse in Joseph Conrad's Heart of Darkness”, *Current Writing: Text and Reception in Southern Africa*, 2014
- Ruchi Mundeja: “Worlding Appetite: Colonialism, Modernism, and the Gustatory in Joseph Conrad’s Heart of Darkness”, *English Studies*, 2021

## ENGMAJ307-4: Postcolonial Literature [Credit 4 (L+T)]

**Course Objective:** Students will be introduced to the ideas about post-colonialism. It has to be understood as a distinct approach from decolonial studies. The course will familiarize the students with essays and fictional works from postcolonial countries in the postcolonial context.

**Course Outcome:** Students will be able to identify the systemic continuation of colonial structures and their influence in the present times. Read in conjunction with decolonial studies, students will be able to differentiate between the two.

### Contents:

#### Unit 1 Non-Fiction (2 Credit)

1. Robert JC Young: What is the Postcolonial?
2. Leela Gandhi: “After colonialism”, “Thinking otherwise: a brief intellectual history”, “Postcolonialism and the new humanities”, “Postcolonial Literatures”, “The Limits of Postcolonial Theory” from *Postcolonial Theory: A Critical Introduction*
3. Stuart Hall: When was ‘the post-colonial’? Thinking at the limit.

#### Unit 2 Fiction (2 Credits)

1. Chinua Achebe: *Things Fall Apart*
2. Salman Rushdie: *Midnight’s Children*
3. Mohammed Hanif: *Our Lady of Alice Bhatti*

### Suggested reading:

- Bill Ashcroft, Gareth Griffiths, and Helen Tiffin: *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*

- Robert JC Young: *Postcolonialism: A Very Short Introduction* (OUP)
- Leela Gandhi: *Postcolonial Theory: A Critical Introduction* (Allen & Unwin)
- Bill Ashcroft, Helen Tiffin, Gareth Griffiths: *Postcolonial Studies Reader* (Routledge)

### **ENGMAJ308-4 American Literature [Credit 4 (L+T)]**

**Course Objective:** The objective of this course is to introduce the students to the American Literary Tradition that grew as a distinct area. The literature shall help the students understand the ideas that helped shape the country, and the challenges faced by it. It will introduce the students to important American texts from multiple genres.

**Course Outcome:** Students will be able to identify the challenges of the American Dream and its social issues.

#### **Contents:**

##### **Unit 1: Fiction (1 Credits)**

1. Harriet Beecher Stowe: *Uncle Tom's Cabin*
2. Toni Morrison: *Beloved*

##### **Unit 2: Play (1 Credit)**

1. Tennessee Williams: *A Streetcar Named Desire*
2. Arthur Miller: *Death of a Salesman*

##### **Unit 3: Poetry (1 Credit)**

1. Anne Bradstreet 'The Prologue'
2. Walt Whitman Selections from *Leaves of Grass*: 'O Captain, My Captain', 'Passage to India' (lines 1–68)
3. Alexie Sherman Alexie: 'Crow Testament', 'Evolution'

##### **Unit 4: Short Stories & Essays (1 Credit)**

1. Edgar Allan Poe: 'The Purloined Letter'
2. William Faulkner: 'Dry September'
3. F. Scott Fitzgerald: 'The Crack-up'
4. Ralph Waldo Emerson: 'Self Reliance'
5. David Thoreau: "Civil Disobedience"

#### **Suggested Topics and Background of Prose Readings for Class Presentation Topics**

- The American Dream
- Social Realism and the American Novel
- Folklore and the American Novel
- Black Women's Writings
- Questions of Form in American Poetry
- Abolition of Slavery
- Transcendentalism
- Nature

- American Romanticism
- Thoreau & Gandhi

**Suggested Readings:**

- Hector St John Crèvecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp.66–105.
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp.47–87.
- Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
- Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
- Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp.29–39.

**ENGMIN302-4 Fiction [Credit 4 (L+T)]**

**Course Objective:** To make the students develop a comprehensive understanding of different aspects of fiction and appreciate creative and critical dimensions of fictional narratives, particularly, short stories and novels.

**Course Outcome:** The students will be able to critically appreciate short story and novel as a form. They will be acquainted with plot, discourse, structure, narrative art and characters in fictional texts.

**Contents:**

**Unit 1 Short Story: ( Credit 2)**

1. Anton Chekhov: *The death of a govt. clerk*
2. O Henry: *The gift of the Magi*
3. William Somerset Maugham: *The Lotus Eater*

**Unit 2 Novel: (Credit 2)**

1. Earnest Hemingway: *Farewell to Arms*

**Suggested Readings:**

- Charles E. May: *The New Short Story Theories*.
- Poe's *Theory on Short Story*.
- Clare Hanso: *Re-reading the short story* (Springer).
- Malcolm Bradbury: *The Modern American Novel* (OPUS).

**SEMESTER VII**

**ENGMAJ401-4 Critical Theory II [Credit 4 (L+T)]**

**Course Objective:** The study of literature is incomplete without knowing the tools that are used to

critique literary texts. Literary criticism introduces the students to the theories and critical analysis of literary texts. The objective of this course is to equip the students with these tools and provide a framework, and an approach to reading various kinds of works. There has been a debate regarding the difference between a creative writer and a critical thinker, however, the objective of this course is to help students understand the convergence of the two and argue that it is not to be seen as a binary.

**Course Outcome:** Students will be able to identify the theories and methods of criticism. Students will be acquainted with the varied dimensions of theoretical approaches.

**Contents:**

1. Wolfgang Iser: “The reading Process: A Phenomenological Approach”
2. Mikhail Bakhtin: “Epic and Novel: Towards a Methodology for the Study of the Novel”
3. Michel Foucault: “What is an Author?”
4. Jacques Derrida: “Structure, sign and play in the discourse of human sciences”
5. Lacan: “The Insistence of the letter in the Unconscious”
6. Edward Said: “Introduction to Orientalism” in *The Edward Said Reader*. Ed by Moustafa Bayoumi and Andrew Rubin. Vintage Books.
7. Spivak: “Feminism and critical Theory”
8. Dipesh Chakrabarty: “Postcoloniality and the Artifice of History: Who Speaks for ‘Indian’ Pasts?”
9. Julia Kristeva: “Women’s Time” in *The Kristeva Reader*. Ed. Toril Moi. Columbia University Press.
10. Luce Irigaray: “The Bodily Encounter with the mother”

**Suggested Readings:**

See the suggested reading of course **Critical Theory I**

**ENGMAJ402-4 African Literature [Credit 4 (L+T)]**

**Course Objective:** Students will be introduced to plays and fiction from the African continent. Students will be familiarized with the context that shaped African literature. Students will know about the political, cultural, religious and economic forces that influenced African literature.

**Course Outcome:** Students will be able to relate to the colonial context and the ideological influences. Students will know about the cultural and social life in African societies.

**Contents:**

**Unit 1: Drama (1 Credit)**

1. Ngugu wa Thiongo: *The Trial of Dedan Kimathi*
2. Wole Soyinka: *The Lion and the Jewel*

**Unit 2: Fiction (3 Credits)**

1. Nadine Gordimer: *No Time Like a Present*
2. Buchi Emecheta: *The Joys of Motherhood*
3. Ben Okri : *Infinite Riches*
4. Ngugu wa Thiongo: *A Grain of Wheat*

**Suggested Readings:**



- Irele, F. Abiola & Simon Gikandi. *The Cambridge History of African and Caribbean Literature*; Volume 1 & 2. Cambridge: Cambridge University Press, 2004, 2012.
- Gikandi, Simon. ed. *Encyclopedia of African Literature*. Routledge, 2003.
- Chinua Achebe: "An Image of Africa: Racism in Conrad's *Heart of Darkness*." (1975)
- Gordon, April A. and Gordon, Donald L., *Understanding Contemporary Africa*, London: Lynne Rienner, 1996, ch. 12, George Joseph, "African Literature"
- Sartre, Jean Paul, *Black Orpheus*. In Léopold Sédar Senghor's *Anthologie de la nouvelle poésie nègre et malgache de langue française (Anthology of the New Black and Malagasy Poetry in the French Language)*, 1948

### **ENGMAJ403-4 Introduction to Linguistics [Credit 4 (L+T)]**

**Course Objective:** This paper seeks to introduce students to study linguistics as a scientific study of languages and to familiarise them with its various branches as well as key concepts. It will also acquaint students with different levels of language organisation besides enhancing their linguistic competence. The objective is to emphasize the formal organisation of the English language in general and linguistics in particular.

**Course Outcomes:** Students will be able to comprehend various linguistic terminologies in a scientific way. They will be able to do phonetic transcriptions, besides mastering word stress, rhythm and intonation

#### **Contents:**

#### **Unit 1: Linguistics and Sociolinguistics (Credit 1)**

Definition, Components of Linguistics, Langue and Parole, Synchronic and Diachronic relations, Syntagmatic and Paradigmatic, Competence and Performance, Sign, Signifier and Signified, Stylistics, Pragmatics, Machine learning, Language varieties, Dialect, Sociolect, Standard language, Registers and Styles, Idiolect, Bilingualism and Multilingualism, Code-switching and Code-mixing, Pidgins and Creoles, Language shift and Language death

#### **Unit 2: Phonetics and Phonology (Credit 1)**

Definition, Articulation and Classification of Speech sounds, Classification and Description of Vowels and Consonants, Consonant Clusters, Phonemes and Allophones, Minimal Pair, Phonetic transcriptions, The Syllable, Word accent and Rhythm in connected speech, Intonation

#### **Unit 3: Morphology (Credit 1)**

Definition, Morph, Morpheme, Allomorph, Free and Bound Morpheme, Portmanteau Morph, Affixes and Roots, Inflectional and Derivational Suffixes, Morphological description

#### **Unit 4: Semantics and Syntax (Credit 1)**

Lexical and Grammatical meaning, Synonymy, Antonymy, Polysemy, Homonymy, Homophony, Hyponymy, Metonymy, Prototypes, Collocation, Immediate Constituent (I.C.) analysis, Surface and Deep Structure, Word-formation processes in English

#### **Primary Texts:**

- Balasubramanian, T. 1981. *A Textbook of English Phonetics for Indian Students*. Chennai: Macmillan. Chapter 1-18.
- Bansal, R.K. and J.B. Harrison. 2013. *Spoken English: A Manual of Speech and Phonetics*. New Delhi: Orient BlackSwan. Part I & II.
- Fromkin, V., R. Rodman & Nina Hyams. 2003. *An Introduction to Language*. 7<sup>th</sup> ed. United States: Heinle, Thomson. Chapter 3, 6, 7, 8-11.
- Knight, Rachael-Anne. 2012. *Phonetics: A Coursebook*. Cambridge: Cambridge University Press. Unit 6, 8, 9, 19.
- Krishnaswamy, N. & S.K. Verma. 1989. *Modern Linguistics: An Introduction*. Section-II & III.
- Wardhaugh, Ronald. 2006. *An Introduction to Sociolinguistics*. 5<sup>th</sup> ed. Chapter 1, 2-6, 10, 11.
- Yule, George. 1985. *The Study of Language*. Cambridge: Cambridge University Press. Chapter 8, 10, 11, 12, 14, 20.

### Suggested Readings:

- Abercombie, D. *Elements of General Phonetics*. Edinburg University Press.
- Crystal, David. 1990. *Linguistics*. Penguin.
- De Saussure, Ferdinand. 1966. *Course in General Linguistics*. New York: McGraw Hill.
- Lyons, John. 1981. *Language and Linguistics: An Introduction*. Cambridge: CUP.
- Romaine, S. 1994. *Language in Society: An Introduction to Sociolinguistics*. New Delhi: OUP.
- Palmer, F.R. 1976. *Semantics*. Cambridge: Cambridge University Press.
- Trudgill, Peter. 1995. *Sociolinguistics*. Penguin.
- Wood, F.T. 1941. *An Outline History of the English Language*. London: Macmillan

### ENGMAJ404-4 Anglophone Writing from Northeast India [Credit 4 (L+T)]

**Course Objective:** Northeast India as a category has remained neglected till the beginning of the 21st century. The region was caught in the cusp of development and conflict that shaped the narratives in the region. Furthermore, literature from this region finds scant presence in the so-called mainstream literary corpus called Indian Writing in English. However, in the past decade, there has been a proliferation of academic writings emanating from this region. Several Anglophone writing is now available owing to the importance given by the publishing industry as well. Furthermore, literature from northeast India is not taught at many universities in India and abroad. There is further scope for the growth of Anglophone writings and also works translated into English in this region. The objective of the course is to familiarize the social, cultural and political context that shaped the literary tradition of Northeast India. Furthermore, the students will learn about the role of orality in literary writing.

**Course Outcome:** Students will demonstrate an understanding of the social and cultural context of literary writings. They will be able to understand the intersection between literature and politics. They will also demonstrate knowledge of the key texts and oral literature.

### Contents:

#### Essays & Short Stories (1 Credit)

1. Ashley Tellis, V. Sawmveli: Crab Theology: Women, Christianity And Conflict In The

‘Northeast’

2. Temsula Ao: Benevolent Subordination: Social Status of Naga Women
3. Esther Syiem: Khasi Matrilineal Society: The Paradox Within
4. Hiren Gohain: Literary Movements in Assam
5. Kynpham Sing Nongkynrih: Cultural History and Genesis of the Khasi Oral Tradition
6. Chandrakanta Murasingh: Kokborok: Her People and her Past
7. Mitra Phukan: “The Reckoning” from *A Full Night’s Thievery* (Short Story)
8. Temsula Ao: “Soaba” from *These Hills Called Home* (Short Story)
9. Janice Pariat: “19/87” from *Boats on Land* (Short Story)

**Fiction: (2 Credits)**

1. Malsawmi Jacob: *Zorami: A Redemption Song*
2. Aruni Kashyap: *The House with a Thousand Stories*
3. Siddharth Deb: *The Point of Return*
4. Jahnavi Barua: *Undertow*
5. Mitra Phukan: *What will People Say?*
6. Easterine Kire: *Sky is My Father: A Naga Village Remembered*

**Poetry: (1 Credit)**

1. Desmond Kharmawphlang: “Letter from Pahambir”, “The Conquest”
2. Robin S. Ngangom: “Native Land”, “Poetry”, “The First Rain”
3. Mona Zote: “What Poetry means to Ernestina in Peril”
4. Monalisa Changkija: “Mist over Brahmaputra”, “One of these Decades”, “Shoot”
5. Mamang Dai: “The Small Rivers and the Town”, “An Obscure Place”, “Rain”
6. Anupama Basumatary: “Snails”, “Sculptor”

**Suggested Readings:**

- Birendranath Dutta: Cultural Contours of North-East India
- Tilottoma Misra: The Oxford Anthology of Writings from North-East India - Volume 1: Fiction
- -- The Oxford Anthology of Writings from North-East India – Volume 2: Poetry and Essays.
- Sanjoy Hazarika: Writing on the Wall: Reflections on the North-East
- --Rites of Passage.
- Sanjib Baruah: Durable Disorder
- --India Against Itself.
- --In the Name of the Nation
- Subir Bhaumik: Troubled Periphery.
- Sukalpa Bhattacharjee & Rajesh Dev (Ed): Ethno Narratives: Identity and Experience in North East India.
- Aparna Mahanta: Journey of Assamese Women.
- Nizara Hazarika: Colonial Assam and Women’s Writings.
- Meeta Deka: Women’s Agency and Social Change: Assam and Beyond.
- Nandana Dutta: Questions of Identity in Assam: Location, Migration, Hybridity.
- Margaret Ch Zama: Emerging Literatures from North-East India: The Dynamics of Culture, Society and Identity

## ENGREM404-4 Research Methodology [Credit 4 (L+T)]

**Course Objective:** This course will introduce the students to the aims and objectives of the research. The students will be familiar with the scientific outlook and will be acquainted with the technical aspects of RM. They will be taught about forming hypotheses and research questions. They will learn about the use of theoretical frameworks and research methods and approaches. **Course Outcome:** Students will demonstrate their understanding while writing research papers and dissertations.

### Contents:

#### Unit-1 (Credits-2)

1. Meaning of Research
2. Objectives of Research
3. Motivation in Research
4. Types of Research Research
5. Approaches Significance of Research
6. Research Methods versus Methodology Importance of knowing how Research is done Research Process
7. Criteria of Good Research

(From Kothari, C.R. *Research Methodology: Methods and Techniques*. New Delhi: New Age International (P) Limited Publishers, 2004)

8. Research and Writing
9. Plagiarism and Academic Integrity
10. The Mechanics of writing
11. The format of research paper
12. Documentation: Preparing the list of work cited Documentation: Citing sources in the text
13. Other systems of documentation

(From Garibaldi, Joseph. *MLA Handbook for writers of Research Papers :Seventh Edition*. New York:The Modern Language Association Of America. 2009)

#### Unit-2 (Credit-1)

1. The Philosophy of Research Ontology
2. Epistemology Methodology

(From Ritchie, Jane *et al. Qualitative Research Practice: A Guide for Social Science Students and Researchers*. London: Sage Publications, 2013)

#### Unit-3 (Credit-1)

1. Writing a Research proposal Introduction
2. Review of Literature
3. Theoretical framework Objectives of the Study
4. The Structure of the Research project Problems and limitations
5. Writing a Bibliography

### Suggested Reading:

- Kumar Ranjit. *Research Methodology: A step by step guide for beginners*. London: SAGE Publications Ltd.,1999

## ENGMIN401-4 Introduction to writing from Northeast India [Credit 4 (L+T)]

**Course Objective:** Northeast India as a category has remained neglected till the beginning of the 21st century. The region was caught in the cusp of development and conflict that shaped the narratives in the region. Furthermore, literature from this region finds scant presence in the so-called mainstream literary corpus called Indian Writing in English. However, in the past decade, there has been a proliferation of academic writings emanating from this region. Several Anglophone writing is now available owing to the importance given by the publishing industry as well. Furthermore, literature from northeast India is not taught at many universities in India and abroad. There is further scope for the growth of Anglophone writings and also works translated into English in this region. The objective of the course is to familiarize the social, cultural and political context that shaped the literary tradition of Northeast India. Furthermore, the students will learn about the role of orality in literary writing.

**Course Outcome:** Students will demonstrate an understanding of the social and cultural context of literary writings. They will be able to understand the intersection between literature and politics. They will also demonstrate knowledge of the key texts and oral literature.

### Contents:

#### Essays & Short Stories (1 Credit)

1. Hiren Gohain: Literary Movements in Assam
2. Temsula Ao: “Soaba” from *These Hills Called Home* (Short Story)
3. Janice Pariat: “19/87” from *Boats on Land* (Short Story)

#### Fiction: (2 Credits)

1. Malsawmi Jacob: *Zorami: A Redemption Song*
2. Arupa Patangia Kalita: The Story of Felanee

#### Poetry: (1 Credit)

1. Desmond Kharmawphlang: “The Conquest”
2. Robin S. Ngangom: “Poetry”
3. Monalisa Changkija: “Mist over Brahmaputra”
4. Mamang Dai: “The Small Rivers and the Town”, “An Obscure Place”, “Rain”
5. Anupama Basumatary: “Snails”, “Sculptor”

#### Suggested Readings:

- Birendranath Dutta: Cultural Contours of North-East India
- Tilottoma Misra: The Oxford Anthology of Writings from North-East India - Volume 1: Fiction
- -- The Oxford Anthology of Writings from North-East India – Volume 2: Poetry and Essays.
- Sanjoy Hazarika: Writing on the Wall: Reflections on the North-East.
- --Rites of Passage.
- Sanjib Baruah: Durable Disorder
- --India Against Itself.
- --In the Name of the Nation
- Subir Bhaumik: Troubled Periphery.
- Sukalpa Bhattacharjee & Rajesh Dev (Ed): Ethno Narratives: Identity and Experience in North East India.
- Aparna Mahanta: Journey of Assamese Women.

- Nizara Hazarika: Colonial Assam and Women's Writings.
- Meeta Deka: Women's Agency and Social Change: Assam and Beyond.
- Nandana Dutta: Questions of Identity in Assam: Location, Migration, Hybridity.
- Margaret Ch Zama: Emerging Literatures from North-East India: The Dynamics of Culture, Society and Identity

## SMESTER VIII

### ENGMAJ405-4 Women's Writing [Credit 4 (L+T)]

Course Objective: The course shall introduce the students to Women's writing as a distinct area that deals with various issues relating to caste, gender etc. The course will also help the students in understanding the trajectory of women's writing from proper perspective. Students will be informed about women's issues addressed by women coming from various cultures across the world.

Course Outcome: Students will demonstrate the ability to understand the issues that are addressed by women. Students will demonstrate knowledge about topics such as gender politics, caste politics, masculinity and patriarchy.

#### Contents:

#### **Unit 1: Poetry (1 Credit)**

1. Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that',
2. Sylvia Plath: 'Daddy', 'Lady Lazarus',
3. Eunice De Souza: 'Advice to Women', 'Bequest'
4. Charlotte Perkins Gilman: 'The Yellow Wallpaper'
5. Katherine Mansfield: 'Bliss'

#### **Unit 2: Fiction & Short Story (1.5 Credit)**

1. Alice Walker: *The Color Purple*
2. Mahashweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

#### **Unit 3: Essay (1.5 Credit)**

1. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp.19–38.
2. Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.
3. Rassundari Debi: Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds. *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

#### **Suggested Topics and Background of Prose Readings for Class Presentations Topics**

- The Confessional Mode in Women's Writing Sexual Politics
- Race, Caste and Gender
- Social Reform and Women's Rights

#### **Suggested Readings:**

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
- Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp.3–18.
- Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
- Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

### **ENGMAJ405-4 Introduction to Women's Writing [Credit 4 (L+T)]**

**Course Objective:** The course shall introduce the students to Women's writing as a distinct area that deals with various issues relating to caste, gender etc. The course will also help the students in understanding the trajectory of women's writing from proper perspective. Students will be informed about women's issues addressed by women coming from various cultures across the world.

**Course Outcome:** Students will demonstrate the ability to understand the issues that are addressed by women. Students will demonstrate knowledge about topics such as gender politics, caste politics, masculinity and patriarchy.

#### **Contents:**

#### **Unit 1: Poetry (1 Credit)**

1. Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that',
2. Sylvia Plath: 'Daddy', 'Lady Lazarus',
3. Eunice De Souza: 'Advice to Women', 'Bequest'

#### **Unit 2: Fiction & Short Story (1 Credit)**

1. Mahashweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
2. Sarah Joseph: *Budhini* (Penguin)

#### **Unit 3: Essay (2 Credit)**

1. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp.19–38.
2. Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

#### **Suggested Topics and Background of Prose Readings for Class Presentations Topics**

- The Confessional Mode in Women's Writing Sexual Politics
- Race, Caste and Gender
- Social Reform and Women's Rights

#### **Suggested Readings:**

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
- Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp.3–18.
- Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
- Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia

(New York: Arnold, 1996) pp. 172–97.

### **ENGDIS401-12 Dissertation [12 Credit]**

**Course Objective:** To introduce the students to independent research.

**Course Outcome:** Students will be able to write a research proposal and a dissertation.

**Contents:**

Topic will be chosen by the scholar in consultation with the supervisor. The topics must be new and must demonstrate critical thinking ability. Repetition of topics will lead to rejection. Dissertation will be run through plagiarism checker. If content exceeds 10 % similarity, then dissertation will be disqualified. The Dissertation should be not less than 30,000 words.

### **ENGADL401-4 Contemporary South Asian Fiction [Credit 4 (L+T)]**

**Course Objective:** This course will introduce students to the rich socio-cultural and political heritage of South Asian nations through selected works of fiction. The paper offers the scope for students to learn about the shared history and tradition of the various South Asian nations reflected in the respective fictions. The fictions from the various South Asian nations represent the unique ways in which each nation grappled with the construction of nationhood, the transition from the colonial to the postcolonial condition, which ushered in its own set of conflicts and challenges, etc. These novels also portray the complex trajectory and gradual shift from tradition to modernity the South Asian nations underwent in the context of globalisation. So, the paper offers scope to understand the emergence of literary texts in a particular context and prepare the ground for the detailed study of the novels. The aim of the paper is to open up possibilities for students to explore the representation of the various sociocultural, and political developments characterising the South Asian nations so that they can better connect and understand the political and historical movements of their own national and local context with regard to the larger backdrop of South Asia. **Course Outcome:** Students will acquire a sense of the socio-cultural, political and historical development of the South Asian nations as presented in the respective novels set in the context of these locations. They will gain an understanding of the contexts in which social developments, historical events and individual texts emerge.

**Contents: (Credit 4)**

1. Amitav Ghosh: *In an Antique Land*.
2. Bapsi Sidhwa: *Ice-Candy-Man*.
3. Elmo Jayawardena: *Sam's Story*.
4. Khaled Hosseini: *The Kite Runner*.
5. Manjushree Thapa: *Season's of Flight*.
6. Monica Ali: *Brick Lane*.



**Suggested Reading:**

Alam, Fakrul, (Ed). *South Asian Novelists in English: An A-to-Z Guide*. Greenwood Press: Connecticut, 2003

Brians, Paul. *Modern South Asian Literature in English*. Greenwood Publishing House, Connecticut, 2003

Sanga, Jaina C, (Ed). *South Asian Literature in English: An Encyclopedia*. Greenwood Press: Connecticut, 2004

**ENGADL402-4 Decolonial Studies [Credit 4 (L+T)]**

**Course Objective:** This paper conveys the notion of decolonization, which encompasses an understanding of colonial structures, mechanisms, and relationships, and the subsequent efforts to question, challenge, and transform them. The paper pertains to a significant change in perspective, wherein the prevailing socio-culture and history of exclusion and negation are replaced by a more inclusive approach that accommodates diverse ideologies and knowledge systems. This paper aims to elucidate the ways in which the process of decolonization, as a cultural transformation, facilitates expanded thinking and disentangles socio-cultural, political, structural, epistemological, and ontological perspectives and power dynamics. Additionally, the paper discusses the concept of restorative justice in the context of societal, cognitive, and economic liberation.

**Course Outcome:** The paper refrains from providing an exhaustive examination of colonial epistemology and global structure. Instead, it acknowledges the vantage point of the academic, critic, and individual speaking, emphasizes the importance of decentering and pluralizing knowledge patterns, and proposes alternative approaches to understanding and experiencing the world at large.

**Contents:****Unit 1: Understanding Decolonization (Credit 1)**

This encompasses a general overview of decolonization, how it differs from postcolonialism, the growth and origin of decolonial studies, and how the notion gains momentum.

1. Bhabra, Gurminder K. 2014. "Postcolonial and decolonial dialogues." *Postcolonial Studies* 17 (2): 115–121.
2. Aditya Nigam: "Decolonization of Theory: A New Conjuncture" from *Decolonizing Theory: Thinking Across Traditions*
3. Mignolo, Walter D. 2020. "On decoloniality: second thoughts." *Postcolonial Studies* 23 (4): 612-618.

**Unit 2: Coloniality of Power (Credit 1)**

This segment discusses the concept of coloniality of power that refers to a complex system that exerts authority or dominance over various aspects of society, including position of power, labour, gender identity, and subjective experience.

1. Maldonado-Torres, Nelson. 2007. "On the coloniality of being: Contributions to the development of a concept." *Cultural studies* 21 (2-3): 240-270.
2. Quijano, Aníbal. 1993. "Modernity, identity, and utopia in Latin America." *boundary 2* 20 (3): 140-155.
3. J Sai Deepak: Section 1 from *India that is Bharat: Coloniality, Civilisation, Constitution*

### Unit 3: Coloniality, feminism and decolonial intervention (Credit 1)

This segment analyses coloniality/modernity, identity of indigenous people and gender issues, while creating an avenue for the perspectives and real-life encounters of underrepresented, non-Western women.

1. Arvin, Maile, Eve Tuck, and Angie Morrill. 2013. "Decolonizing Feminism: Challenging Connections between Settler Colonialism and Heteropatriarchy." *Feminist Formations* 25 (1): 8–34.
2. Hill Collins, Patricia. 2008. *Black feminist thought: Knowledge, consciousness and the politics of empowerment*. New York: Routledge.
3. Lugones, María. 2010. "Toward a decolonial feminism." *Hypatia* 25 (4): 742–759.

### Unit 4: Decolonization: Tracing the developments (Credit 1)

This segment highlights the key issues and tenets as well as the growth and development of decolonial studies.

1. Dunford, Robin. 2017. "Toward a decolonial global ethics." *Journal of Global Ethics* 13 (3): 380–397.
2. Mignolo, Walter D. 2021. "Coloniality and globalization: a decolonial take." *Globalizations* 18 (5): 720–737.
3. Smith, Linda Tuhiwai. 1999. *Decolonizing methodologies: Indigenous peoples and research*. London: Zed Books.
4. Will Durant: *The Case for India*, Strand Book Stall, 2007

## ENGADL403-4 Literature from Assam in English Translation [Credit 4 (L+T)]

**Course Objective:** This paper tries to introduce the students to some of the seminal literary works from Assam originally written in Assamese, Bodo and other languages in Assam. The texts are selected strategically to offer the students a glimpse of different socio-historical moments as well as the diverse literary expressions conditioned by the cultural diversity of Assam. As students of literature, they will be able to observe, examine, and interpret their own lived experiences through the texts.

**Course Outcome:** This course will offer the students a fair idea about different literary voices in Assam. It will further intrigue them to delve deep into the literary works produced by the region and engage in critical assessment of the works.

### Contents:

#### Short Story (1.5 Credit)

1. Lakhminath Bezbaroa: "Patmugi" (Translated by Mitra Phukan)
2. Mahim Bora: "Kathonibari Ghat"
3. Saurav Kumar Chaliha: "The Restless Electron"
4. Bhabendranath Saikia: "Rats"
5. Homen Borgohain: "The Storm"
6. Arupa Patangia Kalita: "Arunima's Motherland"
7. Moushumi Kandali: "A Tale of Thirdness"
8. Ishan Mushahari: "Abari"
9. Mangal Singh Hajowari: "Who is Near, Who is Distant"

10. Katindra Swargiary: Hongla Pandit

### Poetry (0.5 Credit)

1. Nirmalprabha Bardoloi: “Seasons” translated from the original Assamese by Pradip Acharya.
2. Nilamani Phukan: “History” tr. by Krishna Dulal Barua from the Assamese “Buranji”; “Dancing Earth” tr. by Hiren Gohain from the Assamese “Nrityarata Prithibi”
3. Shyamapada Barman: “The Moon Smiled in the Lap of Cloud” tr. by Jyotirmoy Prodhani from original Rajbongshi poem “Megher Kolat Chander Hanshi” in *This Land This People (Rajbongshi Poems in Translation)*

### Novels (2 Credits)

1. Indira Goswami: *The Man of Chinnamasta* (Chinnamastar Manuhto)
2. Nirupama Borgohain: *Abhiyatri: One Life many Rivers*
3. Deepak Kumar Barkakoti: *From Valley to Valley*
4. Bidyasagar Narzary: *The Sword of Birgwsri* (Birgwsshrini Thungri)
5. Bina Barua: *Along the High Road* (Jibanor Batot)

### References and Further Reading

- Robin S Nangom et. al. (Editors): *Dancing Earth: An Anthology of Poetry from North-East India*, Penguin, 2009
- Homen Borgohain: *The Collected Works of Homen Borgohain: Short Stories and Novellas* (Translated by Pradipta Borgohain)  
*Halodhiya Charaye Baodhan Khay* (Translated by Pradipta Borgohain)
- Mitra Phukan (Translator): *The Greatest Assamese Stories Ever Told*, Aleph, 2021  
*A Full Night's Thievery*, Speaking Tiger, 2016
- Indira Goswami: *The Shadows of Kamakhya*, Rups & Co. 2001
- Arupa Patangia Kalita: *Written in Tears* (Translated by Ranjita Biswas), Harper Perennial, 2019
- Aruni Kashyap: *How to Tell the Story of an Insurgency*, Harper Collins, 2020
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